

The School Musician



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APRIL
1938

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Montrose, Colorado, County High School
First Division, Sousaphone
1937 Region 10 Solo Contest

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ALLEN ELMQUIST, Director,
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Ansel E. Ritzenthaler, Reedsburg, Wisconsin

WE ARE MAKING AMERICA Musical

Little did A. E. Ritzenthaler dream when he graduated from the Reedsburg, Wisconsin, high school in 1924 that he would, a few years hence, be back in that same school again,—not as a pupil, but as a teacher. As a pupil in Reedsburg, Ansel Ritzenthaler played in the band and orchestra, and took part in the glee club and operettas. Upon graduation he entered Carroll college, earning his tuition through dance work. At Carroll he conducted the college band during his senior year, and after graduation toured the country with a dance band. In the summer of 1929 he accepted the position of teaching four classes and organizing a band at Black River Falls. Starting from scratch a prize winning band was developed in two years. And two years later the band made its first First Division in the state contest. It was in 1934 that Mr. Ritzenthaler came to Reedsburg as instrumental music director, a full-time music position handling both band and orchestra. And in Reedsburg, too, as in Black River Falls, his instrumental groups, including solo and ensemble, made good ratings in the state contests. Mr. Ritzenthaler has served on the Board of Control of the Wisconsin School Music association, and as a member of the band committee of the University of Wisconsin music clinic for two years. . . . Besides sport events he finds enjoyment during leisure hours in repairing instruments.

The School Musician

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April, 1938

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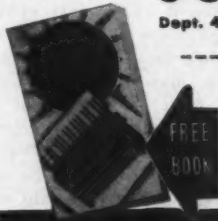
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Then Came The "STRINGS"

● NOW THAT THE VIOLIN has "made good" in the symphony orchestra, many countries and peoples claim it as a "native son." Although the true ancestry of the violin will probably never be determined to the satisfaction of all, there seem to be about three chief contenders: Arabia, Wales, and Greece . . . The Greek kithara is the first violin, for it is the first instrument we know of which used a sound chest constructed with sound-board and back separated by ribs. It is admitted that this instrument was not bowed by the ancient Greeks, but after all this point is nonessential. The important fact is that in the Greek kithara we find the first sound chest of the violin construction. Besides, there is philological evidence. It is easy to see the resemblance between the words kithara and guitar, the latter being a name often used by the troubadours in referring to their fiddles.

All of this speculation is very interesting, but those who require more solid ground for a take-off on the history of the violin will prefer to start with the troubadour fiddle. From this point there is only one hurdle before the violin is reached, and this is the viol family. The viols descended directly from the troubadour fiddle, and the violins in turn descended from the viols. The latter two families are quite similar, differing principally in the fact that the violins do not have such deep ribs, have swelled or curved backs instead of flat, and have a much better tone. One characteristic of the viols has survived to this day in the bass of the violin family, for some string basses are still found with flat instead of swelled backs.

The first true violin was made by Caspar Tieffenbrücker, born of German parents in the Alps mountains of Italian Tyrol about 1467, or twenty-five years before Columbus discovered America. His instruments are said to have been heavily inlaid and ornately decorated and must have excelled in appearance more than in musical quality. By 1520 a number of violin makers, building on the work of Tieffenbrücker, had gravitated to Brescia, a town in Lombardy less than fifty miles

Excerpt from the chapter on Violin in his new book

The Story of Musical Instruments from Shepherd's Pipe to Symphony

By Harry W. Schwartz

Diminutive digest though it is, the paragraphs here reproduced from the chapter on violins (by special permission of the copyright owners) reveal anew the adventuresome and romantic history of the princess of instruments—the violin. Throughout his comprehensive volume, just released, Mr. Schwartz skillfully animates each instrument of the orchestra and band, intimately penetrating their deep history, and leads his characters through fast scenes of factual drama from their genesis to tomorrow's concert. Throughout the volume the genius of fine writing imparts warm, sustained interest to documentary subject matter, and one senses at once the accuracy and authority of the composition. Invaluable to the student is this unprecedented work, augmented as it is with so much of that hard-to-find acoustical information about instruments in today's use. The work is profusely illustrated.

from the Tyrol border, and had founded what was soon to be known as the Brescian School. This group of craftsmen flourished for one hundred years and boasted such men as Gasparo da Salo, Maggini, Kerlino, Zanetto, Corlesi, and Perreggrino.

The finest of all violins were produced about forty miles from Brescia, at Cremona. This little town on the banks of the Po River began attracting attention because of its fine violins about 1550. Illustrious names were those of Andrea Amati, his son Geronimo, and Geronimo's son, Niccolò—three generations of great craftsmen who brought the Amati violins to such a high stage of development. One of Niccolò's most talented pupils was a young man named Antonio Stradivarius, born in the midst of the violin-making industry of Cremona about 1645. He studied under Niccolò until he was about twenty years old, when he left the Amati tutorship and began making violins after his own

ideas. For the next fifteen years, however, his violins still strongly resembled the Amati models. Gradually he progressed to the so-called "Long Strads," and by 1700 he had pretty definitely formulated the ideas and methods which resulted in the famous Stradivarius violins. The violins made between 1700 and 1730 were his greatest; from 1730 until he died in 1737 he made few violins, and these were of varying quality. It is no wonder, for by 1730 Stradivarius was about eighty-five years old, and a number of the violins which he commenced were finished by his son and by his pupils. . . .

There is a great deal of hokum surrounding the violin, especially the violin of the great masters. It is popularly believed that what made the old violins good was a collection of trade secrets which died when these great old craftsmen died, just as the art of making stained glass died with the thirteenth-century Gothic cathedral

builders. There is much talk about varnish, as if it were some sort of magic bath which could transform an ordinary violin into a great masterpiece. Since no one today is able to make a varnish which will perform this magic trick, several ingenious stories have arisen which lay the blame for our alleged inability to make violins equal to those of the old masters to our lack of the proper varnish. One story has it that the resin used by the old masters to make their magic varnish came from a certain balsam fir tree of northern Italy. Owing to the great demand for the resin from this tree, it was tapped excessively and the species finally became extinct. For about two hundred years this tree has ceased to exist; for about two hundred years there have been no violins made which equal those of the masters: therefore it is evident that it was the varnish which was the secret of great violin making!

Another easy explanation is the method of curing the wood. It is claimed that the process of drying and seasoning the wood was the secret of the old masters and that we do not know today how this was accomplished. Closely allied with this story is the fable about the age of the finished violin. Certain magic has been attached to age, as if an ordinary violin could be made a masterpiece if only it could attain a ripe old age. If this were true, any old cigar-box violin or cornstalk fiddle could hope to be a tolerably good musical instrument after two or three centuries. Much speculating has also been done about the shape of the violin and its various parts, particularly the curvature of the back and top, the shape and position of the *f* holes, the relative sizes of the upper and lower bouts, and so on.

Most authorities on the violin now agree that the achievements of the old masters were due, not to any magic formulae or trade secrets, but to more prosaic reasons. These craftsmen were born into the violin-making art. They grew up with it. They thought of nothing else. To be a great violin maker was the ambition of every boy in the village. This singleness of purpose is at the basis of all great achievements in art and craftsmanship. Apprentices were given long and exacting training. Journeymen labored years before they were graduated into masters of the craft. All their work was done with infinite care, unflagging patience, consummate skill and an inspired desire to achieve great things. Among these craftsmen there grew up a distinct esprit de corps similar to the religious

fervor which was the driving force behind the conception and erection of the great cathedrals in the thirteenth century, and similar to the artistic standards and devotion to a craft which characterize the wood-carving Passion Players of Oberammergau. There was just one end in life for the Cremonese workman, and that was to make each violin a masterpiece and to make each successive instrument a bit better than the former one. . . .

Ten years after Stradivarius laid down his tools and glue pot and was buried in Cremona with fitting honors, Francois Tourte was born in Paris. He early became interested in improving the violin bow. His first specimens were made from staves of sugar casks, but he experimented with many kinds of wood and finally decided Pernambuco wood was best suited to his requirements. How well founded this conclusion was attested by the fact that no other material has been found which quite equals this red, rare wood from Brazil. Before he was thirty, Tourte was famous as a maker of fine violin bows. The bow before Tourte was short, heavy, and clumsy; he made it light, flexible, and resilient. He worked out a delicate balance and graceful shape and fixed its length at a fraction over twenty-nine inches. He also invented the movable nut for loosening and tightening the hair. The hair itself was carefully selected and placed in the bow, and a few less than 150 hairs were found to give the best results.

Violins at the beginning of the seventeenth century were of two types: the viola da gamba, played by holding between the knees, and the viola da braccia, played by holding against the shoulder. Of each of these two types there were several sizes, but during the process of development a number of these dropped out and the well-known members of today's violin family survived. The treble viola da braccia became the violin, while the alto viola da braccia became the viola. The tenor viola da gamba survived the selective process and became the violoncello, or cello. Our present-day double bass has had quite a struggle for its place in the orchestra, having been almost nosed out by the ancient bass viol, with the deep ribs and flat back. This obsolete instrument survived until well into the eighteenth century, and some of its characteristics are still seen in a certain type of flat-back double bass found in the modern orchestra occasionally. . . .

Bach's use of the string instruments follows the practice of his predecessors. His first "Brandenburg Concerto," composed in 1721, follows the



DEVELOPMENT OF VIOLIN FAMILY

(Above) Viola da braccia—viola held against shoulder — from which the violin descended. Note short, heavy bow. (Below) Viola da gamba—viola held between the knees—from which cello descended. Note heavy, clumsy bow.

practice established by Scarlatti of writing the score around the string quartet, this main body of strings being aided by the double bass and the violin-piccorno, besides horns, oboes, and harpsichord. . . .

The cello's place was not secure until some time after Haydn, however. Even Beethoven did not always use it, for it is missing from his First Symphony, written in 1803. Two years later, though, we find Beethoven has added the cello in his great "Eroica" symphony. The contrabass was first brought into prominence by Beethoven in his Fourth Symphony, at the end of the last movement. This passage contains some of the most difficult play-

(Turn to page 46)

That Instrument So Important to a Well-Balanced Band The BARITONE

By Walter R. Beeler

Ithaca College, Ithaca, N. Y.



●ALTHOUGH they are fundamentally the same, the baritone and euphonium should not be confused, nor should they be used interchangeably unless necessary. The baritone is smaller in bore than the euphonium, has a lighter tone, and is generally used in supporting the tenor section of the band. The euphonium is classed as a tenor tuba, has a larger bore and tone, and the use of a fourth valve to enable it to enrich the bass section. They are of most value to an organization when the arrangements permit them, at least part of the time, to play in octaves, as they strengthen the ever-feeble middle section of the organization. A great many of the solos that are assigned these instruments were originally tenor arias and these the baritone should be allowed to play. Its tone more nearly approximates the tenor voice than does that of the euphonium. English arrangers have always recognized this fact and have written accordingly.

How many of these instruments are needed by the average band of sixty or seventy pieces? Two by all means, and four if possible, divided evenly between the two types. Solo playing, except in recitative-type arias, should be avoided, as the result is usually a thin tone. The passages marked "solo" have, as a rule, been transcribed from an orchestration asking for a full section of cellos where anything but a solo voice was desired. First chair or better players, I have found, are all too ready to shut out their colleagues at the first suggestion of a melody voice in their part.

What factors must be considered in the development of baritone and euphonium players? Briefly, tone and technique, the latter used in its smallest sense to denote mechanical skill. Several points are of importance in relation to tone production. First, the tone should not attempt to be something that it is not. If a brilliant, forceful color is desired, the part will not, or should not, be assigned to either of the two instruments. Nothing is more annoying than the euphonium that has made up its mind to be a trumpet. The tone of both instruments should always be reasonably soft in quality and rather mellow. This, too, can be carried to extremes, particularly by younger players who do not have sufficient control of their breath to support the tone.

The vibrato should not be too wide and must not be used in moving passages. In my opinion the hand vibrato on the valves is most advisable, as it can be stopped when it is not desired. Breath or lip vibratos may sound equally good, but they cannot often be controlled. If they cannot, the result will be weak, uneven technique.

What is the necessary range of these instruments? Certainly it must extend from low E to upper B_♭ and should go one tone higher. Our present program calls for an upper D, but it is rather an unusual demand.

Tone production with the small bell is at best rather an annoying problem. Very few players can successfully make a quick change and obtain a satisfactory tone. The result is usually a thin flat sound. This can be over-

come if the player will approach it as though the instrument were a trombone; that is, if he will blow more forcefully and strive for a brilliant, rather than a mellow tone. The euphonium is much easier to blow, as anyone who plays both the trombone and the euphonium will realize.

The technique of the two instruments is an important and necessary consideration. Euphonium parts are, as a rule, only slightly below the clarinet parts in their technical demands, often running far ahead of the cornet parts in difficulty. It is, however, technique of a peculiar type and does not require the brilliance nor sharpness that is demanded of the higher voices. If fast parts are written, they are usually of a contrapuntal nature rather than melodic, necessitating the development of a legato tongue that moves evenly and smoothly. This does not suggest that a staccato tongue will never be needed but emphasizes the need of a fast legato or medium tongue. Scales and chords should be practiced in this way. The third valve finger is usually the weakest and should be developed by exercises of this type:



Fig. 1

The fourth valve on the euphonium produces, with the aid of the three regular valves, those tones below the lower E. They are usually sharp and in most cases the desired tone can be gotten by using the fingering for the next lowest chromatic tone plus the fourth valve. This, of course, varies

with the instruments and is an individual problem. The lower E flat is often used and should be mastered.

Next we will consider some of the common faults of the players and instruments and, if possible, make suggestions to lend in their correction. The peculiar construction of the instruments creates a problem in correctly holding them and maintaining good posture. The instrument may too easily slide back under the arm or rest on the chest and stomach, and neither may be allowed. The player cannot breathe correctly if the instrument does not allow chest expansion, nor can he, if he is obliged to bring his head down to the instrument. These faults occur most frequently among younger players. The horn must not be supported by the right thumb in the ring. The ring is for the purpose of aiding valve movement and must be reserved for that. Uneven technique will result if this is violated. The angle of the right hand is important. I have seen several players unable to use a new horn until they had accommodated themselves to the different angle of the valves. If valve trouble prevails, this factor should be considered. Placing the thumb too far in the ring or putting the fingers too far over the valves will also cause this trouble. Incidentally, every instrument should have a thumb ring as the valve springs are strong enough to demand it for quick action.

The mouthpiece should not be changed unless there is a direct need for it. A reasonably well bored cup will produce a good tone if correctly played. Many players are inclined to place the blame for a poor tone on an instrument when it should be assumed by themselves.

There is justification for concern over the intonation of the valves of many baritones. At best the combination of three valves on any brass horn is inclined to produce a sharp tone, and it seems this is more marked in the baritones and euphoniums, particularly those of less expensive make. This can be corrected partly by adjusting the third or first and third valve shanks, although most of the problem remains with the player. The tones can be corrected with the lips and such exercises as the following will assist in checking the intonation:

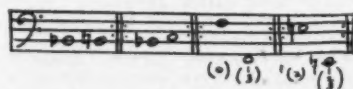


Fig. 2

In many of the less expensive horns the lower B flat must be raised with the lip in order to be in tune.

Few false fingerings are of any practical value. The following should be

practiced as they will undoubtedly be of use:



Fig. 3

The above should be used *only* in passages that are too fast for the regular fingerings.

Fingers should not be lifted far from the valves at any time as it will cause slow and clumsy technique. Exercises of the type of Fig. 1 will illustrate the importance of this.

Although it is generally assumed that the fingers naturally move as fast as is necessary, I believe it advisable occasionally to stress quick valve action, concentrating on that factor alone during the rests, as in the example below:

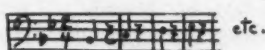


Fig. 4

In this exercise the valves should be moved quickly rather than be pressed just in time for the next note.

NEXT MONTH Another instructive article on the Baritone
By Roger Smith, Baritone Soloist, Ernest Williams Symphonic Band

Michigan's FORWARD-Looking Music Curriculum

By Robert Hargreaves

Supervisor of Music, Public Schools
Chelsea, Michigan

● I AM MUCH gratified to observe that the curricula of the schools of Michigan are in line for revision tending to close the gap that has existed between life needs and educational preparation. That there is definite and tangible need for such revision cannot be denied, nor can there be any serious doubts as to the benefits derived in those isolated instances where administrators have been able independently to introduce a more liberalized curriculum.

In this connection may I, as an everyday worker in the field, suggest a few items which I believe worthy of consideration in a forward-looking curriculum?

Since that early day when Lowell Mason donated his services to the

In conclusion, a word concerning the literature for the instruments might be desired. Here again, in choosing solo material it is advisable to select music that best fits the instrument. Smooth, melodious solos such as Beautiful Colorado (*De Luca*), Josephine (*Kryl*), From the Shores of the Mighty Pacific (*Clarke*), and the Introduction and Polonaise (*Demerssemen*) are best adapted to the euphonium. Most effective, however, are the classic arias and art songs of the master composers, such as Dio Possente (*from Faust*), None But the Lonely Heart, Ave Maria, and countless others. Triple tongue solos generally should be left to the cornetist as they cannot sound other than dull and cumbersome on the euphonium, no matter how well played. With the wealth of melodic and tuneful material available to the baritone or euphonium player there is neither necessity for nor wisdom in his playing music that is not adapted to his instrument.

Let his aim be the development of a beautiful tone accompanied by smooth inoffensive technique.

schools of Boston, Massachusetts, in an heroic attempt to prove the plausibility of music instruction in the school, great strides have been made. Much, however, remains to be accomplished before public school music becomes what the name implies. In any branch of music not immediately related to public performance the music educator of today finds himself in most cases to be exploring terrain quite as uncharted as that which faced Lowell Mason in his pioneering days. History of music, music appreciation, theory of music, composition, and the like are almost unheard of in any but a very few of our most progressive school systems. Yet, without at least a nodding acquaintance with these subjects, performance, instrumentally

or vocally, is no more than "a house built upon sand." Students can be drilled in the performance of a few pieces to parade before the public, which for the moment may justify the existence of our musical organizations, but little of permanent value can be expected to accrue from these pursuits alone. Parrot-like repetition has long since been abandoned as an aim for instruction in the other subjects of the curriculum, and it seems hardly fitting that music activities should be forced to operate at this low plane. It will be remembered that the ancient Greeks at the height of their culture held music in the greatest esteem, and in addition to giving it great prominence in religious and other functions of social life, made its theory a necessary part of the education of youth.

It is, then, not purely visionary dream that I advocate, but a return to and a sublimation of historical precedent,—an achievement that has for some time been heralded in such schools as University High of Ann Arbor and several of the Detroit high schools.

Improved performance (at present the much desired goal of public school music) inevitably results from an increased understanding on the part of the student of the materials with which he works. Thus, before we expect the student to cope with the study of literature, we provide him with the working tools of vocabulary and grammar. Similarly, if the reading and performance of musical literature is to be of real value to the student, he must be equipped with a working knowledge of theory and harmony. In order to properly distinguish the good from the bad he must have a background derived from the study of history in its many aspects and from an acquaintance with the various musical forms heightened by his own experimentation in them.

Thus equipped, the school musician not only increases in ability and appreciation himself, but by that very token increases the enjoyment of those for whom he performs.

With the growing demand for musicians in entertainment or education, this is an excellent type of vocational training, directly in step with the movement to link educational provisions more closely with vocational opportunity.

Moreover, the early acquaintance with musical precepts thus offered our musically gifted children would afford them at least an equal start on the path to the stellar positions of the music world so frequently filled today by foreign artists.

In the long view, the introduction

into the general curriculum of such courses as I have mentioned should do much toward lifting the cultural level of the people as a whole, even though they do not actively participate in musical projects. It is in this connection that one of the strongest arguments for school music applies. In the teaching of general cultural history, for example, an excellent correlation can be made with music history. The spirit of the various periods, the sentiments of the several peoples, the effects of the diverse movements,—all can be excellently portrayed in contemporary music. What possibilities for increased motivation lie herein! How greatly might the student's enjoyment of culture history be increased, if on one day each week, for example, the music teacher were given opportunity to hold forth on the period then under consideration!

The fields of literature and art present an even more apparent correlation, while many other subjects might with little ingenuity be made to profit from such a relationship.

Most of the leading collegiate institutions have long since recognized this fact and have made available appreciation and history classes appealing as much to the "layman" as to the student

majoring in music. Inasmuch as such institutions credit music classes toward the completion of the regular A.B. degree, it seems not improper that the intermediate steps of the educational ladder should do likewise, in addition to providing instruction permitting a greater specialization as along vocational lines.

In conclusion, to summarize some of the reasons which make worthwhile the introduction of the theoretical and cultural music subjects into the curriculum:

1. Increased understanding and benefits for the students themselves.
2. Greatly improved performance along the present lines of musical effort, involving
3. A much greater public satisfaction with music in the schools.
4. Vocational opportunity.
5. Elevation of the general level of culture.
6. Motivation of content studies.
7. Closer connection with collegiate studies for those majoring in music.

I would be pleased to co-operate with your office in any way possible to further these suggestions or to promote a wider study of the situation they involve.

Do You Want to be Rich?

By Allan F. Barnard, Monroe, Wisconsin

High school musicians, do you want to make a fortune? Here's your opportunity.

Almost anyone can compose a song-poem or write a catchy melody. Publishers spend millions of dollars each year on new music. You can earn some of this prodigious wealth. Write song-poems! Be another Irving Berlin or Rimski-Korsakov. It's amazingly easy, too!

A few lines of simple poetry may reap thousands and thousands of dollars for you. A small initial investment to some song-poem company may mean fame and fortune. At least so these song-poem companies insinuate in their advertisements and literature.

Do you want to hear more about these companies and fabulous wealth from song-poems? I'm going to relate a true story.

A group of my students investigated many of these companies. We intentionally composed abominable song-poems. Individual students submitted these atrocities to some of the advertised song-poem companies. Here is one poem typical of the rest:

*"Lost souls
As I look in your eyes
and touch your drooping hands?
It beckons me to the sky
For us to have that land*

*now strange as it does seem
to taste that pathetic need
and to see the sunlight beams
So as your face to read*

*Yet little does she know
that it can't be now
and if I tell her so
she wouldn't take my word. . . .*

You don't have to be a poet to know that's inferior, do you? In fact, we were skeptical of that particular poem, it seemed too ridiculous, but finally it was submitted to a "Wanted: Song-Poems" company. A few days later we received a reply, including this information:

"I have before me the report of our Chief of Staff concerning your song material which has been accepted for musical setting and publication. Inasmuch as we find it necessary to reject such a large percentage of the material submitted to us, I am pleased to be able to give you this favorable report. . . ."

"... If you are earnestly desirous of becoming a recognized song-writer and wish our professional collaboration and personal influence in this important matter, please fill out the Collaboration Agreement and send it in at once."

The "Collaboration Agreement," to be signed by the writer of the song-poem, concludes with this statement:

"For this complete service I herewith enclose \$5 as a down payment and agree to send the balance of \$40 in instalments or on completion of song, (or if you wish to take advantage of the cash price, you may remit \$40) with the understanding that I am to receive all the above services and privileges."

We certainly were amazed! Imagine

(Turn to page 48)

Why I Favor SECTIONAL Rehearsals

By A. R. Edgar, Director

Iowa State College Band, Ames



● IN THESE last few weeks directors are working overtime in an effort to prepare flawless performances of the numbers to be played at the contest. If you want to save your students hours of their time, and use your own time to the most efficient advantage toward this goal, then spend the majority of your hours in *efficient* sectional rehearsals. You will note the stressing of the word "efficient." The greatest problem for most directors seems to be in realizing how to use the time most efficiently and the following suggestions are offered with this point in mind.

1. *Work on spots.* Every number is full of difficult passages which present problems in execution for particular sections. Rehearse the spots. Don't waste time playing connecting passages that are going satisfactorily anyway. In rehearsing spots remember that the first law of all fine practice is repetition,—repeat, repeat, and repeat until it "clicks." In the ensemble one dares not keep the rest of the band sitting idly by while this is done, but in the sectional all are involved busily, and time can be taken for the passage to be drilled.

2. In the sectional occurs the chance to teach the *fundamentals* of articulations, slurring, bowing, dynamics, etc. Because of the smaller group one can draw more out of the players and can locate the individuals who are not quite getting points mentioned.

3. Teach them to count. Since the passages of a small group are similar rhythmically, the various figures can be explained and the group can be drilled on the counting. This point is most important and vital, I believe, in laying a groundwork for a good sight reading band. Sight reading is probably one of the most widely rec-

ognized weaknesses in our instrumental music organizations in the schools.

4. The sectional is the place to show the players *how to practice*. I have already mentioned the most important point, that of repetition and concentration in practice. The second fundamental point is to stress the importance of *slow practice*,—slow enough that rhythm is correctly maintained, that articulations are correct and that dynamics and other points of musicianly playing are in evidence. If one practices in this fashion slowly, the point of speed will take care of itself.

5. Another opportunity presented by the sectional is that of teaching the problems peculiar to the instrument. When one is working with his clarinets, he can take the time to talk and teach at length concerning the playing of the clarinet, and so on through the band in the various sections. Such details are entirely inadvisable in the ensemble. Incidentally, the director has a fine chance in the sectional to check the mechanical condition of the instruments, a more vital point in performance than most of us stop to realize.

6. Many of the points already made apply to ensemble efficiency as well as to sectional rehearsing. The next and last point is no exception but is very important also in respect to our topic: The physical and mental attitude of the director is crucial. In the first place he should be in a good humor. Just as "a soft answer turneth away wrath," just so does good humor, emanating from a director cause a similarly responsive feeling in his players. A fine and an expectant attitude on the part of the person directing means everything in the results to be gained. For years I have

valued the significance of the fact that Gehrken, in his book *Essentials of Conducting* under the heading "Essentials of a Good Conductor," lists a "good sense of humor" first over the other personal traits. The atmosphere of your rehearsal is created by you as the one in charge. Think you on this. As I travel around judging and conducting festivals, I see more pointedly every year the correlation between a fine playing organization and a fine, wholesome attitude on the part of the director.

There are other advantages that could be mentioned, but if I may assume that you, Mr. Director, are already in agreement that the sectional presents the truly big opportunity for you to really develop the best in your band, then let me challenge you to carry through a sectional rehearsal program.

Your most common defense is that you don't have the time to conduct a lot of sectional rehearsals. There are two answers to this. In many sections you have a fine player who, in addition to his fine musicianship, possesses sufficient leadership and ability to take charge of a small section for you. If this is true, you can schedule several sectionals to be held at the same hour in different rooms, and you, as director, can pass around among them and act as a general overseer, pausing to help this and that section as you see fit. If you are not fortunate enough to have practice rooms, then you can always persuade the classroom teacher to give his room before and after hours. I have held many a sectional rehearsal in boiler rooms and even in the big ventilating tunnels in the basement of the building. Room for small

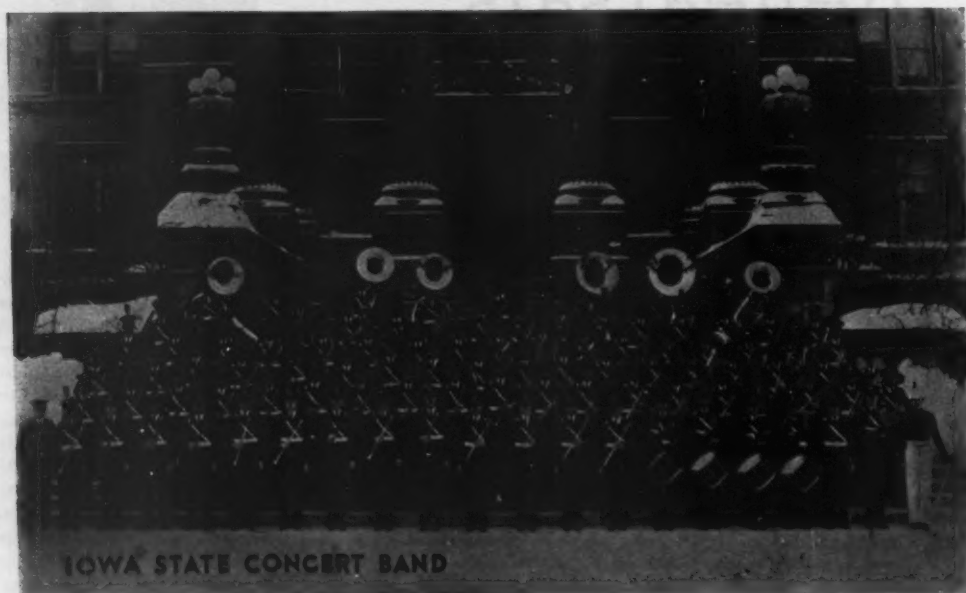
groups can be found in any building, but care must be exercised to leave the place in the condition in which you found it, or the good will of the person allowing you the use of the room will soon be exhausted, and your credit rating for rooms will be nil.

May I insert here another answer to the objection of not having time for many sectional rehearsals? If you feel that you cannot entrust this to student directors and have very little time yourself, then to break up your band into a sectional consisting of all the

brass, or all the reeds, or all the percussion, is still a very worth-while-step in the right direction. It is surprising to note how effective even the large division just suggested is in cleaning up the performance of the whole band. Much could be said about the combinations of instruments for your sectional schedule, and this depends upon the material being worked upon, and upon the time and space available,—problems which the local director can work out for himself to meet his situation.

It is my hope that directors will give

more thought and effort in the direction of more sectional rehearsals. I am constantly impressed with the fact that the more successful the director, the more attention he gives to detail in rehearsal, and to give detail to your players what can be more effective than good, efficient sectional rehearsals? As I often say in turning down a student's request to miss a sectional, "No, I would rather you would miss half a dozen ensemble rehearsals than miss this sectional."



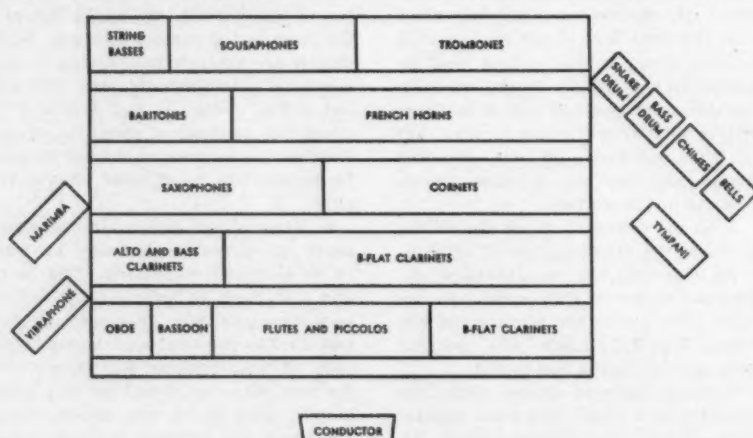
A Seating Arrangement I Like

By Henri Minsky

Head of Music Department
Northeastern Teachers' College
Tahlequah, Oklahoma

● THE CONCERT band of a few years ago was seated in such a manner as to place the clarinets to the director's left and the cornets to his right. Many school organizations still follow this arrangement, but the majority seem to have placed the cornets, along with the other brasses, to the rear of the woodwinds. Under this plan the instruments with softer voices are placed nearer the front, while those with greater volume are arranged in the background. This, of course, is a pattern comparing favorably with the modern symphony orchestra, and, in the last analysis, a practical one.

But I am a restless soul, and will jump at anything new that seems at the moment to have possibilities.



Hence, if you were to drop into our rehearsal room any afternoon (except Friday) at four o'clock, you would find a 58 piece band hard at work, seated so that every person squarely faces the

director, much in the same manner that a glee club might be seated. There are five rows of chairs, four of them elevated, and from nine to fourteen individuals are placed in each row.



As Bandmaster Minsky seats his Northwestern Teachers' College Band

Adjoining, is a diagram showing the placement of the various instruments. After two or three days of rehearsing in this position, and with minor changes here and there, we have achieved what we think is a plan far superior to our former seating arrangement, which was the one now most popular throughout the country today.

The advantages thus far noticed

with the use of this plan are: (1) Greater visibility for player and director alike. This gives the director far more control over his group, and makes cues much easier to give.

(2) Better acoustics. Our rehearsal room, although quite roomy, is on the third floor of the building, and has a low ceiling, with little or no provision for better sound wave transmission. Strangely enough, the new seating

plan seems to have improved the acoustics a great deal.

(3) The plan smooths the way for radio work. Most groups of an instrumental nature that do broadcasting work are seated in a similar manner. Then, too, it seems logical to suppose that a seating plan in general use for the exacting demands of radio would also be satisfactory for stage work.

Finally, let me say that this is no original idea that has herein been presented. Quite a number of bands have already adopted similar seating plans, and I must confess that Dr. Simon's placement of the ARMC band was the very thing that set me to thinking that I could improve on my own seating plan.

If you should happen to drop in on my rehearsal, you would probably find that I had again made a change, this time with the players seated in single file, or perhaps in a circle, or even with their backs to the director; but our literary friend said, "Variety is the spice of life," and I am a sucker for condiments, at least until my students put me in a padded cell!

TUNING the Band

By B. B. Wymen

Bandmaster and Instrumental Director, Eureka College, Illinois

● IN SPITE of the many suggestions, systems, discussions, and just plain "cussings" previously offered, the band still needs some tuning. Most systems and devices of tuning are good as far as they go, but they do not go to the bottom of the trouble. To begin with let us consider a few points in tuning the very important and most frequent offender, the clarinet section.

I have listened to talks in which well-known instrumental teachers took the viewpoint that all poor intonation is the players' fault. This certainly is not true, as the instruments sometimes are at fault. Most of our instruments do require some humoring, but there are some instruments which even the maker himself could not play in tune.

One of the most common difficulties in tuning a clarinet section seems to be in getting them all up to the correct pitch. Some of the causes of flat clarinet playing are as follows: First, there are occasionally clarinets which are not built up to 440. In this case there is not much to be done but get rid of them. Many pupils are told to have their clarinet barrels shortened. Yes, this does help some, but it is far from satisfac-

tory. If the instrument is built in tune with a properly tempered scale, with the barrel clear in, then shortening raises the top tones the most. As the scale descends into the lower part of the instrument, the tones are affected less and less, thus throwing the scale entirely out of proportion. If the barrel is shortened, it will be noticed that the throat tones are very sharp in relation to B natural, third line, C, C \sharp , D, etc., since these tones have not been noticeably sharpened by shortening the barrel. In order to raise the pitch of the clarinet the distance between each and every tone hole would have to be shortened. This, of course, is impossible, so I repeat that the best thing to do with a flat clarinet is to get rid of it.

Secondly, mouthpieces are a great source of trouble. The facing of a mouthpiece will affect the pitch. Extreme facings are to be avoided. Quite often cheap clarinets are furnished with extremely long facings. These respond very easily at first, but as the beginner progresses, he has difficulty with the upper register, and is liable to play the entire instrument flat.

Third is our pet peeve—reeds. Soft reeds tend toward playing flat. A

reed of good cane, properly balanced and of medium stiffness usually gives best results. A soft reed will flatten especially the higher tones and the higher the flatter. A player should not go to a store, buy one reed, and expect to get good results. The odds are against him. Even an experienced player has difficulty telling a good reed by looking at it only, so what chance has the young player of selecting a good one. He should buy at least a dozen at a time, and hope that half of them or less may be satisfactory.

When you are sure your instruments are in perfect condition, then it is time to check up on some of the players. Do your younger players place their upper teeth firmly on top of the mouthpiece, or do they let the mouthpiece roll around like an "all day sucker"? It is quite true that many fine clarinetists used to place the upper lip on the mouthpiece, rather than the teeth, but this method has given way almost entirely to the teeth on top.

I do not believe that tuning the clarinets to third space C (Concert B flat) is enough. Often a section is tuned to this C and sounds quite satisfactory. As the section begins to play, it sounds as though they never had been tuned at all. Since very few, if any, clarinets have a perfectly tempered scale, the one tuning tone is not always enough. After tuning the third space C, as well as possible,

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Mr. Teal

● THE CUSTOMARY introduction to any such discussion as this is for the speaker to define his subject, but after all the names a saxophone has been called, I doubt if any specific definition is necessary. Grove's Dictionary of Music states that the instrument "consists essentially of a conical brass tube, furnished with about twenty lateral orifices covered with keys, and with six studs or finger plates for the first three fingers of either hand, and is played by means of a mouthpiece, and a single reed of the clarinet type." In a magazine article the saxophone was defined, not as long ago, as "an ill woodwind that nobody blows good."

The saxophone was invented by Adolph Sax about 1840 and was an outgrowth of his experiments with the ophicleide, a long tubular instrument with keys, but having a brass instrument mouthpiece. Sax hit upon the idea of the single reed mouthpiece and designed and built the instrument which he called the saxophone. His fundamental design or system of fingering has never been changed. Five years after his invention, the saxophone was introduced officially into the French army bands and has been an important part of those organizations since that time.

In due credit to Sax, it should be stated that he also was responsible for improving and developing many

Take Your Saxophone Seriously

A Comprehensive Discussion from the
Wayne University Band and Instrumental Music Teachers' Clinic

By Larry Teal

Detroit Teacher and Professional Saxophonist

of the brass band instruments in use today. He more or less standardized the mechanism of the valves and went a long way toward perfecting the intonation of band instruments which were at that time in a deplorable state. It is not commonly known that many of the instruments in use today are fundamentally known as saxhorns; namely, the flügel horn, the alto horn, the tenor and baritone horns, the euphonium, and the bass tuba, were all the inventions of Adolph Sax.

Too Late for Symphonies

It must be realized that the saxophone is about the only instrument that was not in existence at the time when most of our symphony literature was being written. Due to this fact, the saxophone has necessarily been an outcast of the symphony orchestra. Had the saxophone been in common use when the great masters were writing for orchestra, undoubtedly they would have included it in their scores. This would have given the instrument the normal development which it needed. In the past few years, more genuine interest has been taken in the saxophone than ever before. Alexander Glazounov and Jacques Ibert, two of our greatest living composers, have each written a concerto especially for the saxophone.

There is at present touring Europe an organization known as the "Paris Saxophone Quartet" which is composed of members of the Garde Du Republique band of France. This organization has successfully demonstrated that music in the orthodox quartet form can be played to advan-

tage on a group of four saxophones. Most of their repertoire was at first made up of the string quartet music of our more well-known composers and transcribed for this instrument. However, so much interest and favorable comment has been received by this organization that now many of the contemporary European composers are writing specifically for the saxophone quartet.

The saxophone as an instrument is very similar to most of the other woodwinds with one radical difference, it has a much more extreme conical bore. This presents one of the biggest problems in tone production. In any cylindrical bore instrument, such as the clarinet, a large amount of resistance is built up in the instrument itself, which offers the performer an aid in controlling the tone. The saxophone, on the other hand, is much more open, and the air space beyond the reed offers comparatively small resistance to the column of air coming through the lips. This large open space in the saxophone requires a high degree of breath control in order to produce a solid, even tone and is largely the reason that proper breath control is very necessary to the saxophonist.

Respiration Doubled

We must realize that in playing any musical instrument we are more than doubling the amount of work which our respiratory organs normally perform. The object of normal breathing is to supply the blood stream with oxygen and carry away carbonic acid. The action of normal breathing is

brought about either by the elevation of the ribs which expands the chest and increases its circumference, or the contraction of the diaphragm which lowers the floor of the chest and enlarges its capacity. These two actions may go on either together or separately and will draw into the lungs of the average adult approximately thirty cubic inches of air. This breathing normally occurs at the approximate rate of fifteen times a minute. In wind instrument playing, we have a greatly increased breathing rate, the main object being to produce a well controlled and lengthy air column for exhalation, and a very short period for inhalation. The rate of respiration also must be cut down from the normal rate of fifteen times a minute to sometimes as low as two per minute. In addition to this, instead of supplying only the blood stream with air, we must give the blood stream its normal supply and the instrument an additional supply. Our problems are first, to get as much air in the lungs in as short a time as possible, and second, to control the exhalation of air so that it agitates the reed, and still not fatigue the instrumentalist.

High chest breathing is commonly known as "costal breathing," due to the fact that the ribs are stretched by means of the small intercostal muscles between them. Diaphragmatic, or "abdominal" breathing, is performed by lowering the diaphragm by pushing out the abdomen. In supplying the necessary amount of air to blow a wind instrument we should attempt to make use of both forms of breathing by expanding the lower ribs and at the same time lowering the chest floor, or diaphragm, by pushing out the abdomen. This sort of breathing is known as "central" breathing. After we have lowered the chest floor and expanded the lower ribs so that the chest has its maximum load of air, we will find that it is very easy to blow a column of air sufficient to make the tone easily. If we need a stronger column of air for attack, then this attack should start always from the stomach. Should we try to attack by suddenly contracting our chest muscles, air will be forced both toward the lips and toward the stomach in the same manner as if we squeeze a tube of tooth paste in the middle, causing the back end to bulge out and making the effort expended about fifty per cent wasted.

Developing Breath Control

Fine control of breath can be developed by starting all our notes with an inward movement of the stomach muscles. There are many far-reach-

ing advantages to be obtained by proper breathing, among the main ones being the relaxation of the entire body itself. Forced muscular exertion or an attempt at tightness to produce a sound tends to tighten up the body, the fingers, the neck muscles, and the all important muscles of the face and embouchure. The saxophone embouchure differs radically from the clarinet embouchure due to the fact that we do not use the lower teeth as support for the lower lip. This lip must be supported by the mouth corner muscles coming forward and the chin muscles being drawn up. If we say the word "doo-m," drawing the mouth corners in on the word "do," and the lower lip up on the "m," we will have a firmness around the mouth which, if developed, will give us all the necessary pressure around the mouthpiece. This type of embouchure frees the lower jaw so that we can use it for vibrato.

Vibrato

The subject of vibrato is a very delicate one, and if the use of vibrato is not intelligent, then it is better left alone. The development of good

vibrato, however, can be a big asset to a beautiful tone, and its use is almost universal among better saxophonists. Correct vibrato is produced by a steady movement of the lower jaw in the up and down direction. I believe the easiest way to develop this is to practice this movement in a definite rhythm, preferably with the metronome. It is a good plan to set the metronome at seventy-two and play all the scales giving each note four pulsations. When perfect evenness has been attained at this tempo, gradually increase the speed of the metronome until a tempo of ninety-two is reached. It must be clearly understood that vibrato is an embellishment of the tone, and should not, under any conditions, cover up the tone. It should be studied first purely as a mechanical exercise, and when evenness is attained, then the distance the jaw moves should be cut down so that it does not affect the pitch or make the tone sound bumpy. Anyone who will master the mechanical elements of vibrato and then pattern the artistic efforts after fine instrumentalists or singers, will not be far wrong.

Alert New England

Of all the informative bulletins, announcements, and propaganda from state and regional associations that flow over the news desks of this magazine none may be said to compare in volume, graph, and consistency with those received from the New England Music Festival association.

These complete, though condensed mimeographed newspapers, roll into as many as twelve or more pages and contain all of the information any interested person might wish to know about what is going on within the region, or what is going on elsewhere that might be of importance to association members. Its editors are well drilled in the formula of who, where, what, when, and why, and if necessary, they go so far as to tell you how. Names, dates, places, prizes, and prices are right there in black and white, and the frequency of editions bears testimony of rare efficiency in the official ranks of the association.

Another Penn. Music Camp

A. S. Mieser, since 1929 director of music in the Mt. Lebanon, Pennsylvania, public schools, announces his directorship of a summer music camp which will operate from July 4 to August 21 at Camp Ellwood.

At this time Director Mieser is concentrating on his ninth annual concert, scheduled for May 3, at which Dr. Frank Simon will be guest conductor.

Robert E. Nagel, Jr., of the Mt. Lebanon band appeared recently as guest soloist on the radio broadcast of the ARMCO band.

Chicago Concerts

There were two Chicago school band concerts of particular interest in the interim since our last issue.

Lane Technical high school band, under the polished direction of Captain Gardner Huff, on March 18, presented a program in the high school auditorium that was manifestly as enjoyable as even the most sophisticated of concert audiences could wish to hear. The program was varied and interest sustaining, and all of the important vitamins of cultural sustenance were present in sufficient abundance to delight every musical taste.

The Marshall high school concert band and the Marshall concert orchestra, under the direction of Clifford P. Lillya and Merle J. Isaac, respectively, brought ecstasy to the overflowing auditorium. Here, again, the very serious matter of intelligent program compounding had plainly been given a deft apothecary touch. Every number presented was in perfect taste, each comfortably evolving into the next, and the growing enthusiasm of the audience as the panorama unfolded must have seemed to the directors ample reward for their painstaking effort to produce such a well rounded musical show.

Pre-Contest DOPE for Drummers

● AS THE TIME for contests will soon be here, the drummer should begin to prepare for his appearance and be prepared in all ways so that he will show his work to the best advantage. This calls for a careful checkup on the condition of the drum, practice on the required rudiments, and selection and practice of a solo that will show the ability of the player.

Taking these requirements in order first, thoroughly look over the drum and make certain that it is working properly. The heads should be "live" and fresh. The snare head is especially important. One of the principal requirements of good drum tone is the use of a live, even textured snare head. This head should be clear, transparent and not too thick, and the matter of tension on the snare head is also important. It is difficult to explain the correct tension point as there is no definite, certain point of tension. The snare head must be a trifle more loose than the top or batter head in order that it vibrate freely against the snares. A good way to make sure the snare head isn't too tight is to turn the drum over and test the tension of the head with the thumb or forefinger pressing the head down at the approximate center near the snares. The head should "give" to this pressure; thus assuring that it is not too tight and is free to vibrate.

The batter head should be white, even textured and tensioned tighter than the snare head. Here again the head should "give" slightly in the center to the pressure of the fingers. All tensioning of both heads should be done clockwise around the drum and not from one rod to the opposite rod and so on around the drum. The heads being in good shape, next look at the snares. The snares should be gut of the gauge to fit the drums. Gut is far superior to wire particularly for rudimental drumming. Gut snares when properly adjusted respond quickly and have a decided advantage in that they cling to the head thus maintaining a crisp, solid tone under

By John P. Noonan
Chicago, Illinois

heavy playing. Wire snares of the various types respond easily to light playing but leave the head too quickly under heavy blows resulting in a thin, tubby tone. Make sure the snares are all straight and that none of them are crossed or tangled and that they fit well at the snare head or point where the snares bend over the shell. If one of two snares are loose, unscrew the snare butt slightly and pull them down evenly with the others. Tension of the snares depends somewhat upon the type of solo to be played. If the solo calls for heavy beats and rolls, the snares should be tighter against the head than in the case of a lighter type of solo employing pianissimo playing. Adjust the snare tension for general use, that is for a solo calling for both loud and soft playing to the point where they respond best to both types. Test this by striking the drum a single tap—first softly and then loudly, adjusting the snare tension to the point where the snares answer well to both types of blow.

Next choose sticks carefully to fit the drum. If you choose a 12x15 inch or 12x16 inch parade drum, both sizes of which are standard, be sure the sticks are heavy enough to assure crisp, instant snare response. Either Rosewood or Hickory Stix are acceptable and the selection of straight, well-balanced sticks is very important. The difficulty here frequently is in the varying sizes of the drummers' hands. Some drummers have short fingers and plump hands which makes it difficult for them to "fit" sticks to their grip. It is often necessary that such a player use a stick of smaller diameter than a drummer whose hands are larger. So long as the stick is balanced this is no particular handicap. The best type of sticks are those that are of the same diameter almost to the tip where they taper quickly to the ball or berry end. Such a type stick

assures a rebound almost as strong as the primary blow and is far superior to sticks that gradually taper from the large or butt end to the berry.

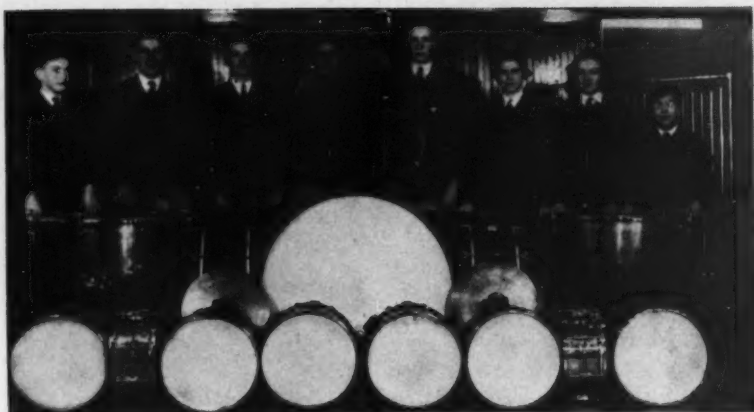
The drum being in good condition the next step is the practice of the rudiments. The long rolls, the stroke rolls, flams, flam accents No. 1 and 2, the flam-a-diddle, and the drags being important ones.

By all means practice on the drum as much as possible, while a practice pad is fine for general practice at home—as the contest draws near work on the drum as much as possible. Perhaps you can arrange to use the school gymnasium after school hours or before sessions begin in the morning. Having made such arrangements, devote as much time as possible to practice.

First watch your stick grip, especially the left hand—do not allow the first two fingers of the left hand to protrude in jack rabbit ears' fashion, and also watch that as you increase speed in your practice beats that the grip is the same.

Proceed with your rudiments, devoting a part of each practice period to the long roll. This as you know is the important rudiment and the most difficult. Work the roll up to the speed of your ability and at the point where you feel that a tightening of the muscle will occur if you attempt to roll faster; hold the speed of the roll right at that point for approximately fifteen or twenty seconds and then open it up and proceed back to the beginning. Remember that *evenness*, not speed, is the important part of a long roll. At the point where you feel further speed will mean tenseness of muscles or a "rubby" sounding roll is your point of greatest efficiency and where your long roll will sound at its best.

This applies to all the rudiments and must be watched carefully. In the flams, flam-a-diddle, flam accents, etc., hold the beat at the point where it sounds clean and even and the character of the beat is not lost. To attempt



In this percussion section of P. J. Jacobs high school band, Stevens Point, Wisconsin, all drummers learn every percussion instrument and change about frequently. The students (left to right) are: Frederick Harriman, Floyd Pautz, Robert Olsen, Eugene Brill, Charles Jensen, Ethel Lawrence, Ruth Michelson, and La Verne Larson.

lightning speed and thus destroy the sound of the beat is taking away from your score. Left hand weakness shows up when you close the rudiments. Thus develop the left hand if it is the weaker hand.

The selection and practice of a solo is the final point and of course the one of prime importance. There are many

fine rudimental drum solos available for solo use. Some publications for consideration are—The Moeller Book—J. Burns Moore's Art of Snare Drumming—Edward B. Straight's Etudes and the N. A. R. D. Solo Book.

Choose a solo to fit your individual technique, employing as many rudiments as possible. And now the impor-

tant part of interpretation of the solo. Do not attempt to play your solo at a tempo that makes it a meaningless jumble of beats. Remember rudimental drumming is a clean-cut, pulsed system of drumming, the primary requisites being even, well phrased figures, solid under either loud or soft playing, and rigid as regards tempo. Some drum soloists attempt rudimental solos at a concert march tempo with a resultant "smeary" interpretation. Remember these solos employ marching beats to be played at a comfortable marching tempo and further when these solo beats were played years ago, the march tempo was 120 rather than today's 132, so do not try to play your solo at a gallop tempo. The judge will give you far more credit for a slower tempo and clean-cut, solid beats and rolls. Naturally watch dynamics carefully and check with your band director on phrasing and correct musical interpretation.

These are all points that should be carefully watched by the solo drummer. To carry them out we feel certain will give you your maximum score, bringing out the best points of the player.

Musical Dental Surgery

● HERETOFORE THE study of musical wind instruments has been taken up for its cultural influences and for pleasure. Articles by Mr. Joseph Gustat, first trumpeter of the St. Louis Symphony Orchestra, and by Dr. Richard Summa, an orthodontist, published in the *International Journal of Orthodontia, Oral Surgery and Radiography* call attention to another benefit to be derived from the study and playing of these instruments.

A happy coincidence led the trumpeter and the orthodontist (a dental specialist who straightens irregular teeth) to co-operate for the purpose of conquering some of the difficulties encountered in their respective vocations.

In determining the fitness of prospective students of musical instruments, the adaptability of the structures of the mouth must receive consideration. Many otherwise desirable and eager prospective students have been rejected because of apparent oral malformations. In many instances the causes of such oral deformities and the possibility of their correction have been overlooked.

Dr. Summa, from the standpoint of his profession, deals with the causes

and effects of malocclusions (irregularities of the teeth) and the necessity of muscle training and respiratory development following the correction of certain types of malocclusion. Mr. Gustat, the musician, explains the simultaneous development of the oral and facial musculature and respiratory function by means of musical wind instrument playing. In his article on the subject he says:

Performers on musical wind instruments must develop correct breathing and this involves the muscles of the mouth (lips, cheeks and tongue), the muscles which control the movements and placement of the mandible (lower jaw), and the intricate muscle complex of the nasopharyngeal tract, the chest and the diaphragm.

Certain kinds of lip deformities may be corrected by the use of woodwind instruments. To this class belong the flute, clarinet, oboe, bassoon, and saxophone. The method of respiratory development is the same for all of these. In playing, lung expansion and diaphragmatic breathing must be developed, in order to store and conserve the air used in sustaining the tone.

The volume and pressure of the air

expelled is controlled by diaphragmatic pressure. Thereby the lung capacity is increased. To develop speed we employ what is called single, double, and triple tonguing, and incidentally this develops and strengthens the tongue. For single tonguing the attack is made by pronouncing the letter "T," for double tonguing the letters "TK" and for triple tonguing, "TTK." Another important exercise of the tongue is employed when tones are slurred. To produce slurring of tones, the necessary intervals are produced by the syllables "ta-ee-a-ee." To strengthen and develop mandibular muscles we recommend an exercise of forcing the body away from a door jamb by moving the mandible forward and backward.

We also recommend to young people that they hold the mandible in a forward position while going to and from school and during hours of silent study. For individuals with short upper lips and exposing much of the mucosa, we recommend the following exercises by placing the mouthpiece high, almost in contact with the nasal septum, then adding pressure and sliding the mouthpiece downward to the proper

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Die Meistersinger of Kansas

By Russell Hancock Miles, M. Mus.

Associate professor of organ and theory
College of Fine and Applied Arts, University of Illinois

● A FASCINATING chapter in future histories of education in America will tell of the development of music as a cultural study, and, when the story is properly related, it will reveal an advancement that is epochal. Within the memory of the present generation of teachers, music was one of the weakest subjects in the curriculum, functioning chiefly as a medium of relaxation between two important subjects. And, from the point of view of the pupils, it failed utterly even in that capacity.



Professor Miles

There were many reasons for the delayed recognition of the art of music in educational circles. In the first place, the traditional educational ideal of a sound mind in a sound body excluded the arts. The accumulation and assimilation of facts, the pursuit of truth at the expense of beauty, was the goal of organized education from the grade school to the university. Another factor in the failure to give music proper emphasis was its highly specialized nature. The average grade

teacher had neither the natural endowment nor the proper training for the successful presentation of this subject, so that, by the very nature of things, very little progress was made until the advent of the teacher of special subjects. Still another thing that militated against the inclusion of music in the school curriculum was the idea, prevalent not so many years ago, that it was an effeminate subject.

One of the pioneers in music education, who sensed keenly this lack of balance between truth and beauty in the educational scheme, was Frank A. Beach, the late Dean of the Department of Music of the Kansas State Teachers' college at Emporia. He had a broad vision of the possibilities of music as a cultural subject, and he devoted the best years of his life toward the realization of this ideal. As Dean of Music at the Teachers' college, as President of the Music Supervisors' National Conference, and as a personal missionary throughout his state, he worked unceasingly in this cause. Of his many interests in the manifold phases of this problem, Mr. Beach achieved his most striking and lasting success in the State Music contest, which he inaugurated in Kansas (and in the United States) in the fall of 1912.

In the decades preceding and following the Civil War, there came to central and southern Kansas Welsh miners and farmers. With them they brought their love for singing and the centuries-old Welsh contest, known as *Eisteddfod*. With the second generation of Welsh, this musical interest waned and all but disappeared. It was at this time that Mr. Beach came to Kansas with his high musical ideals, one of which was to make Kansas a "singing state" once more. After several years of personal contact with many communities throughout the state, during which time he



The late Frank A. Beach of the Kansas State Teachers' college, Emporia, who like Wagner's Hans Sachs devoted his life to the glorification of vocal and choral music.

succeeded in reawakening a community interest in music, he felt that the time was ripe to focus his attention upon the schools, and conceived the idea of reviving the spirit of the *Eisteddfod* there.

Realizing that an original venture of this nature would not succeed as an independent undertaking, his first problem was to find a well-established activity which would carry the contest as an added feature. In the American school, the obvious thing was athletics, and, accordingly, the first music contest in the state of Kansas was organized around a spring track meet. Ten schools, with a total of one hundred and eight contestants, participated in this contest. The track meet was run in the afternoon, and the music contest was held in the evening. The selections were all vocal ensembles, with a maximum limit of twelve voices set as a restriction. The selection of composition was left with the schools, which resulted in a startling unanimity of opinion that *Come Where the Lilies Bloom* was a masterpiece. Two silver trophy cups were awarded. What was lacking in musical excellence in this first contest was counterbalanced by genuine enthusiasm. And, *Come Where the Lilies Bloom*, sung with enthusiasm, provides a more fertile soil for the development of an interest in music than does a classic masterpiece sung without it. In realizing that in

a venture of this kind, interest must be aroused before missionary work in the matter of raising standards should be attempted, Mr. Beach laid a firm cornerstone for what was destined to become the finest state music contest in America.

The problem of interesting other schools in the contest, the classification of schools according to size, in the interest of fair competition, the raising of standards, and the matter of awards were a few of the many problems that confronted Mr. Beach and his confreres after this first contest. This being an original undertaking, there were no traditions to follow. These problems were solved quickly and correctly, and their solutions have served many states as models. For the first few years, the greatest stress was laid upon vocal music. Singing is a natural expression and can be promoted in large groups with little expense and with a minimum of special training on the part of the individual.

With interest aroused, the second problem was that of financing the trips to Emporia, which, in a state the size of Kansas, was a major concern. The most popular method of raising money was the production of operettas. School suppers, cake and candy sales, and concerts by professional musicians were also promoted with great success. Today, the contest has reached such proportions that business men in large numbers meet the expenses of their local groups, and in many cases accompany them to Emporia.

The most important and far-reaching change in the early years of the contest was the change in name and spirit from *Contest* to *Festival*. This focused the attention upon excellence as an absolute standard and encouraged the contestants to compete against achievement rather than against one another. This change was a stroke of genius. It removed immediately the sting of defeat, which can be so bitter and lasting amongst high school pupils, and inaugurated a feeling of good will that was invaluable. This change was effected in the following manner. A rating sheet was devised by Mr. Beach which contained seven qualitative degrees, as follows:

1. Highly superior
2. Superior
3. Excellent
4. Good
5. Average
6. Below Average
7. Inferior

Each performance was heard as a separate and distinct experience and not upon a comparative basis. There were no losers, in the commonly accepted sense of the term, since there were no

comparisons. And, for the same reason, there were no winners. Failure to place in the higher ranks could not be laid at the door of a competitor. What failures there were could be traced entirely to internal causes, such as insufficient rehearsal, faulty reading of the text, or other musical weaknesses. In like manner, what successes there were could be enjoyed as real achievements in their own right and not at the expense of a defeated rival. There were awards of money, trophies, and scholarships which were within reach of all who would earn them through excellent performance.

In April, 1935, was held the twenty-third festival which ran an entire week. The death of Mr. Beach earlier in the year was a severe blow to his associates at Emporia and the thousands of high school pupils who had come under his influence. Out of the personal grief of his confreres grew the determination that this noble work of his must carry on, and with it the realization that the finest tribute they might offer to his memory would be to carry his work to still greater heights. Upon the youthful shoulders of George C. Wilson fell the responsibility of leadership, which difficult charge he executed with admirable skill and taste. With the co-operation of Miss Katherine Fuller, who so ably assisted Mr. Beach through the early years of the festival, he succeeded in developing the finest contest ever presented.

Throughout the week's festivities the atmosphere was surcharged with reverence for the departed leader, each and every individual offering tribute in the form of the finest musical performance of which he was capable. It was at once a Festival and a Memorial, a fusion of two contrasting emotions without a trace of incongruity.

The aims which inspired the first event in 1912 were still the controlling influences of this Festival,—to furnish a fair basis of comparison of musical performance; to eliminate the disappointments and disadvantages of the old-time contest, with its first, intermediate, and last "places"; to replace competition with comparison; and to supply constructive criticism for the improvement of the music work of the schools entering the Festival.

"To furnish a fair basis of comparison of musical performance."

This does not refer to a comparison of the contestants. That element was eliminated, as mentioned above, in the early years of the contest. It refers, rather, to the natural inequality of opportunity that exists between the large and small schools. While numbers alone do not signify ability or

lack of it, they do represent in direct proportion the opportunities available, due in large measure to the fact that the smaller schools cannot afford the luxury of employing the most experienced teachers. In the interest, therefore, of setting a standard well within the capabilities of all groups, the number of classes was increased to five.

"To eliminate the disappointments and disadvantages of the old-time contest."

How this was already accomplished has already been explained. That this has been accomplished was witnessed to the amazement of the writer. Having served as a judge for other state contests, he brought with him the memory of defeated contestants and their attitudes toward the winners (and the judges). To say that there were no complaints offered to him in regard to his decisions at Emporia would be to insult those whom he judged. There is no spirit of competition at Emporia. There are no heart-aches, sullen dispositions nor resentments, nor is there any gloating. The state contest idea has been the subject of much criticism, particularly from Eastern musicians. No less an authority than Carl Engel scored the Emporia festival in the "Musical Quarterly" on the ground that it put music on the same plane as athletics. More than that, he asserted that it aroused emotions akin to those engendered by war. By striking at the strongest part of the festival rather than the weakest, his article served to strengthen rather than weaken its hold on the people of the state. To repeat, *there is no spirit of competition at Emporia*. "Not to win a prize, nor to defeat an opponent, but to pace each other on the road to excellence" is not a slogan. It is a fact.

For the majority of the pupils, the musical phase of the festival is not the important thing. While the musical result will be to increase their love for and appreciation of good music, there is something above and beyond that for these high school girls and boys. The Emporia festival is a character builder. It exerts an influence that is definite, yet difficult to measure. It teaches the practical lessons of co-operation and precision; it awakens the aesthetic faculty and gives a glimpse of the great unexplored region of Beauty; and, to some, it crystallizes spirituality (an abstract term to most high school pupils) into a definite experience that is felt and known, if not by name, at least by effect. It was these things that Mr. Beach visioned when he went to Kansas more than twenty-five years ago, and translated into reality.

News and Comments

Stupendous Production

According to P. C. Conn, director of musical organizations of the University of California, weather will be either perfect or unusual for the Southern California band and orchestra festival, April 29 and 30, on the university campus at Los Angeles. Mr. Conn is host and director general of the event. Chester A. Perry is president of the California School Band and Orchestra association, and Donald W. Rowe is general chairman of the festival committee. Judges are unanimously college and university men.

Raising Kane

There is no apparent news value in the item that Mr. Charles H. Partchey, supervisor of music in Wetmore Township schools, Kane, Pennsylvania, has organized an orchestra of fifty-two players starting from scratch less than two years ago. But when it is added to this that the orchestra members are mobilized from five different elementary schools in the county, that they have no auditorium in which to practice, and that the ensemble now presents frequent concerts of excerpts from operas, symphonies, and overtures, it becomes apparent that Mr. Partchey has done a news-worthy job.

Already the orchestra has appeared in eight public performances and is scheduled for several more during the current school year. Thus Kane is being elevated in music appreciation and enjoyment.

Arcadia Camp

June 20 to July 4 bracket the period of Arcadia, Michigan, music camp for 1938.

This music school will be conducted under the auspices of the Walther League with Mr. William F. Bertram, principal of Immanuel Lutheran school at Elmhurst, Illinois, in charge of the faculty.

Shreveport Festival

Ark-La-Tex is the phonetic tongue twister that monikers the festival which will be held in Shreveport, La., on April 16, in which forty school bands are expected to participate. The association covers an area of a hundred miles around Shreveport, taking in the corners of the three states from

which it also takes its name. Eighteen bands participated in the first festival held last year.

"We will have," said S. H. Almanrode, secretary, "the Baylor university band, Everett McCracken, director, as our guest band this year, and he will also direct the massed band in the evening in which we anticipate 2,000 school musicians. Our program calls for a big parade of all bands at 10 a. m., continuous concerts, 20 minutes by each band, all afternoon in the court house square, and then the concert by the guest band in the evening with the massed band playing during the intermission.

Pascagoula Provides for Music

In the new \$180,000 high school building now under construction at Pascagoula, Mississippi, where J. C.

Princeton's Progress

In old, shabby uniforms, under a part-time director, with no practice room, the Princeton, Indiana, high school band was, a little more than a year ago, the orphan of the school system. But about that time the Band and Orchestra club undertook to change all of this. In less than a year the complete objective had been accomplished.

Today you will find in Princeton a 56 piece band which is as well uniformed and equipped as any high school band of its size in the state. And they are making grand progress under a full-time instructor, Arthur L.

Downing is doing a wonderful job as high school band director, is a new band room with all modern equipment. It is expected to be one of the most modern and best organized band rooms in the state, when completed. Bandmaster Downing now has a growing organization of 80 students under his direction and enjoys the support of a very active mothers' club. With his fine new working conditions it is the director's ambition and belief that he will make an impressive showing in his state within the next year.

Western New York

Involving a competition of all classes of vocal and instrumental school music work, the thirteenth annual Western New York music festival was scheduled to take place April 4 to 8 at the State Normal school, Fredonia, New York. Glenn C. Bainum, adjudicator of bands, and Amos G. Wesler, adjudicator of orchestras, are among the list of celebrity judges.

Rules and required numbers as presented in the booklet "State and National School Music Competition-Festivals 1938" were adopted. F. H. Diers was festival director.

An interesting paragraph from the announcement bulletin presents the fol-

Dragoo, with private instruction given in school to all band and orchestra members who require it.

Writes V. L. Burton, president of the Princeton School Band Booster club: (We just can't leave this out)

"We believe we owe The SCHOOL MUSICIAN a vote of thanks for indirectly bringing these conditions to pass. The SCHOOL MUSICIAN has a good circulation among our members. We could see in this magazine what was being done other places. Had it not been for this, we might have gone on indefinitely believing our children were receiving a square deal in public school music."



The Princeton, Indiana, high school band all decked out in new "Easter" uniforms.

lowing, very nominal, registration fees. For each band, orchestra, or chorus, 5c per student; each solo contestant, 25c; each ensemble member, 10c.

The state final contest for bands, orchestras, and all other events will be held in Jamestown, New York, on May 13 and 14.

Physical Ed. vs. Music

Physical education and music had quite a tussle to see which would finally get the complete services of



Mr. Jasmagy

Clarence Jasmagy, Westhampton Beach, Long Island, New York. And music won out. Some years ago Mr. Jasmagy graduated from the Newton high school in Elmhurst, Long Island, and later graduated from a school of

physical education in New York City. He then taught physical education two years before going into music; although when he was only six, he was started on the piano and violin.

After ten years of private music teaching, Mr. Jasmagy went into public school music, graduating from the New York University School of Music with a B.S. He also took courses at Columbia University in New York City and is now working for an M.A. degree. This is his fourth year at teaching band and orchestra at the Westhampton Beach high school.

When it comes to hobbies, Mr. Jasmagy enjoys reading of all kinds and hiking, not to mention the radio and the movies.

Penn. Summer Band School

Our good friend George S. Howard who first became famous as director of band and orchestra at Mooseheart, Illinois, then on the faculty of the Ernest Williams School of Music in New York, and now on the faculty of the State Teachers' college, Mansfield, Pennsylvania, sends us an imposing announcement of the summer band school to be held there, June 27 to August 5, under the direction of Miss Grace E. Steadman and himself.

"Play while you work" seems to be the big idea, plus "Enjoy Pennsylvania's scenic vacationland while improving your musicianship," and it sounds like a good idea. Courses of study include about everything in both actual and theoretical departments of music education segregated for high

Progress in Ponca City

More than 650 boys and girls are learning to play musical instruments at school in Ponca City, Oklahoma, ac-

week, and an All-City band, with about the same number, also is maintained. The grade school orchestra and band are both uniformed.



All-City Grade School Orchestra, Ponca City, Oklahoma

cording to information just received from J. Landis Fleming, instructor of strings in the elementary schools of that city.

"All orchestral and band instruments," continues Mr. Fleming, "are taught in the grade schools, through the means of small classes, which meet twice each week. These classes are segregated as to instruments and stage of advancement. An orchestra is maintained in each building, and plays for assemblies and other school affairs.

"Also, an All-City orchestra, made up of 75 or more advanced students from six buildings, rehearses once each

"The saxette was introduced this year for the first time, and about 125 are enrolled in these groups. A large per cent are expected to continue next year with a band or orchestral instrument.

"There are three string classes and three brass and reed groups in the junior high, as well as the junior high orchestra and an excellent junior high school uniformed band of ninety.

"The high school orchestra and the uniformed high school band are growing each year in size and quality, and as the groups move on through the grades and junior high school, the future looks bright."

school students and for college credit. The all-inclusive expense item for high school students is \$75.

Alton's Young E-fer

Seven years old, E-fer Howard Goettsch is the youngest member of the Alton, Iowa, school band, accord-



ing to L. H. Perry, bandmaster.

Now in the first grade after two years' tooting on the sawed-off clarinet, Howard is a very bright student in school and plays regularly in the concert band. He can read music, it is stated, better than he can read words.

When last heard from the difficulties of Guy Holmes' "Hermit of Kildare" were keeping Howard pretty busy because the band was "rarin' to go" to the sub-district music contest, March 25.

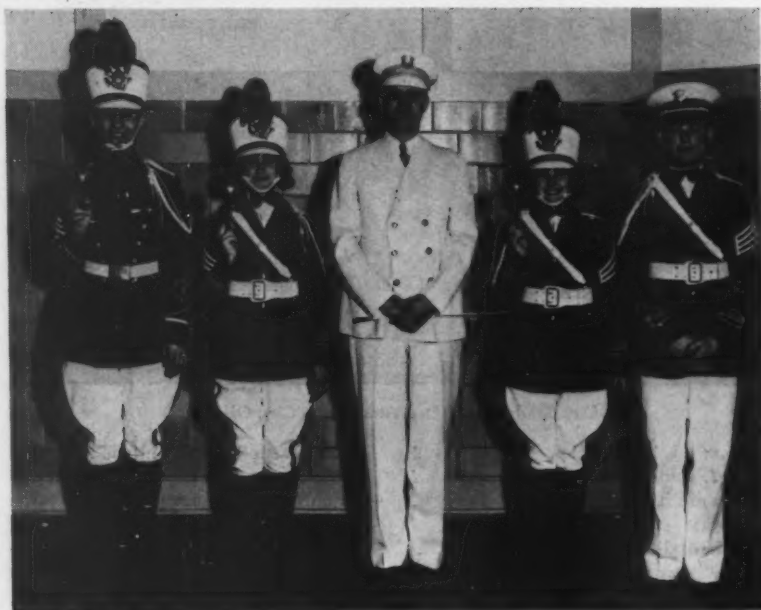
Howard's ambition is to be a band director or a big league baseball player.

South Dakota Organizes

Challenging a terrific snowstorm, eighteen brave South Dakota school bandmasters, out of an expected fifty, met on March 5 at Huron and organized the Central South Dakota Bandmasters' association with Harold Grant, Letcher, president; Fritz H. Johnson, Redfield, vice-president; and Duane Smith, Huron, secretary-treasurer.

The association takes the regional form, and the three officers elected were designated as a committee to

CANDIDLY SPEAKING



When F. Vallette Hill, director, leads his forty-six piece Alliance, Nebraska, high school band down home-town thoroughfares, seven baton twirlers amaze curbstone audiences with their flashing, near-magic routines. Comely samples from the ranks of band and spinning escort are, above, left to right: Percy Leonard, drum major, and band reporter to *The SCHOOL MUSICIAN*; Helen Lamb, twirler; Mr. Hill, director; Viola Perrin, twirler; Rex Mullender, popularly-elected band captain. All three of these twirlers use S. M. "Spinno" batons.



Twirlers are coming in quartets this spring, and what could be more charming than this two-couple group of fine young American man and womanhood. They belong to the Winfield, Kansas, high school band, over which Director Paul Painter skillfully presides. Left to right they are: Maxine Dietrich, Joe Shaw, Colleen Wiese, Bob Black. Betty McAllister, absent, also twirls with this group.

draft a constitution and by-laws.

It was the expressed hope that similar associations will be organized in other parts of the state, and that as a result a state-wide organization will eventually materialize.

During the past five years school band and orchestra work has taken gigantic strides in this state. This is remarkable in that South Dakota is alleged to have suffered almost complete crop failures each year since 1930. Credit is due almost entirely to the directors who have been tireless in their work to develop their hands to the highest point of perfection possible and to sell the public on the idea of public school music. The fact that the public has responded so quickly and so universally is a high tribute to the men engaged in this work.

Until now there has been no association of band and orchestra directors in South Dakota. During the last two years there has been a growing desire among the directors for some kind of an organization through which they could express themselves and through which they could more often come in contact with others in the same work.

Gabel Starts Osceola's Band

G. H. Gabel, music director of the Osceola, Wisconsin, public schools, began his band work in the late fall of his junior year at high school (Platteville). Despite the fact that he played on an old battered-up brass bass horn, he advanced rather rapidly and joined the band. The following spring he joined the American Legion band of



Mr. Gabel

Platteville, and was with them for four years. Upon high school graduation Mr. Gabel enrolled in the Teachers' college of Platteville and took part in both instrumental and vocal work. He sang in the college glee club and male quartet for three years; played in the band, and in his senior year was made assistant director of the college band.

Having taken courses in both high school and grade school music teaching, after graduation he received an engagement at Viola, Wisconsin, teaching band and science. In 1931 he was engaged at Osceola to start a band and has been there since that time.

His instrumental groups have done quite well in contests. The first band consists of 45 members and the second of 32.

Twirls for Girls

The girl twirling fashion is spreading like a new Paris style. Wes Leas of Columbus, Ohio, drum major of the Ohio State University band, and one of the committee of three on national twirling contest judging, offered recently to organize twirling classes for girls. Within a few days sixty girls were signed up, and the instructor expects a class of 100 by April 15, when the lessons begin.

Mr. Leas plans to fashion the course after that used by Mr. Fred Sincok of Los Angeles, California, whose work was featured in the last issue of *The School Musician*.

When Miss Betty Atkinson, that charming twirler with Fred Waring and his Pennsylvanians (see *SCHOOL MUSICIAN*, October, 1937) appeared in Columbus recently for a week's engagement with the band, Mr. Leas joined her in an act which they twirled together on the stage. And that, of course, is enough to give anyone ideas about girl twirling classes.

"These classes will supply me," writes Mr. Leas, "with plenty of information for some articles on group twirling which I will plan to prepare during the summer for publication in your early fall issues."

Washington Soloists Compete

All instrumental school musicians were scheduled to have a fair fiddler's chance at the solo competition-festival, sponsored by Northwest Washington Music Directors' association on April 2, at North Junior high school, Everett, Washington.

The program lists practically all band and orchestra instruments in the solo competition. Neither bands nor orchestras were included. Vocal entries were included.

Kenneth Hjelmervik of Issaquah is president of the association and Ralph R. James, Renton, is secretary-treasurer. Outstanding soloists from the various groups were selected by the judges for the Saturday evening concert.

Rush Entertains Simon

More than 2,400 people jammed their way into the Heights high school auditorium, Cleveland Heights, Ohio, for Director Ralph E. Rush's ninth annual spring concert, featuring Dr. Frank Simon of the famous ARMCO band as guest conductor. Standing room and all available emergency chairs were required to accommodate the crowd in the auditorium which has a permanent seating capacity of 1,850.

In the audience were 75 representatives of the American Rolling Mills company, being principally local distributors of the concern's products. One school in Athens, Ohio, sent 129

CANDIDLY SPEAKING (Continued)



Once baton twirling and drum majoring, like football herolam, was the private domain of he-men. But the fair sex has taken that province like Hitler took Austria, and now it is just about all theirs. The four attractive girls (right above) lead Coeur d'Alene, Idaho, sixty-piece band and drum and bugle corps of 20 pieces. From left to right: Marian Heath, glockenspiel; Sylvia Landrus and Helen Jean Brink, twirlers; Marion Brandvold, drum major. R. J. Fah-ringer is the band director. This is one of the best twirling groups in Idaho.

Pretty and clever as they are as drum majors, the four charmers (left above) of the Emporia, Kansas, high school band, O. R. Parker, director, have these stunning school records. Mary Jane Knous, senior drum major, first horn band, orchestra, dance band, band secretary, president of the senior class, made the National Honor society; Zelda Mae Renfro, junior drum major, band treasurer, plays second French horn in the orchestra, dance band; Dorothy Edds, junior drum major, plays cello in orchestra, third horn in band, made the National Honor society; Mary Evans, junior drum major, plays saxophone in band, orchestra, dance band. Pretty and clever, yes, but talented, smart, too.

Mi-ya sa-ma, Mi-ya sa-ma, on n'm-ma no ma-ye ni



Authentic costumes, finished singing and acting, artful lighting, and colorful scenery made the vocal music department's recent presentation of Gilbert and Sullivan's "The Mikado" one of the hit productions of the year at Western State college, Gunnison, Colorado. Mrs. Alberta Jorgensen, head of the vocal music department, directed the music, and the acting was directed by Dr. E. Meyenberg.

ALMA ADAMS CLICKS



It was the slide trombone that first caught the fancy of Alma Adams, but Director of Instrumental Music H. William Stehn needed a tuba player badly, had none, so while still in the eighth grade, Alma entered the Dumont high school band with a small E-flat bass. Coached by Director Stehn, she was soon playing the monster double B-flat sousaphone, and through her four high school years was an important unit on one of New Jersey's finest school bands. She plays string bass, too, in 1934 and 1935 was a member of the All-New Jersey state orchestra. Graduation approaching, Alma struck Phil Spitalny for the tuba chair in his famous girls' band. Wisely the director demurred until the diploma was signed and sealed. Then in Nov., 1936, Alma, at 17, got the job.



A farm girl, thrown suddenly into the most glamorous of music careers, Alma retained her original rural charm, and once while playing an engagement on Long Island proved at the Mineola Fair contest that she could win at milking cows as well as at playing the tuba. Director Stehn (insert) proudly attributes

members of their bands and several schools from northern Ohio sent band representatives to attend the concert.

During the last half of the program, which was conducted by Dr. Simon, both the concert band of 100 members and the cadet band of 65 pieces were massed on the stage.

"Dr. Simon contributed in a great measure," said Mr. Rush, "to the success of this concert, and our band members got the thrill of their young lives playing under his baton. I have never seen such enthusiasm in an audience as was evidenced when our 20 cornets and 12 trombones took the front of the stage for 'The Stars and Stripes Forever.' The program follows:

Part I—French March—*Le Pere de la Victoire, Louis Ganne*; Overture to "Beatrice and Benedict" (new), *Hector Berlioz*; Novelty Duet—The Little Bullfinches, *Henri Kling*, Piccolos — Patty Pipkin, Eleanor Dreves, Clarinets—Sidney Kronenberg, Robert Hunt; Suite—Frescoes (new), *Haydn Wood*, I—Vienna, 1913, II—Sea Shanties, III—The Bandstand, Hyde Park; Wotan's Farewell and the Magic Fire Music from "Die Walküre," *Richard Wagner*; March Paraphrase—Music in the Air (new), *Mark H. Hindley*; Part II—Dr. Frank Simon Conducting. Symphonic Poem—Finlandia, *Jean Sibelius*; Cornet Trio—The Three Kings, *Walter Smith*, Soloists — Robert Titgemeyer, David Raymond, Ralph Stewart; a. Serenade—Simonetta (new), *Frederic Curson*; b. Novelty March—Ciribiribin (new), *Pestalozza - Alford*; Polonaise—from the opera "Christmas Night" (new), *Nicolas Rimski-Korsakov*; Caprice—The Whistler and His Dog, *Arthur Pryor*; March—The Stars and Stripes Forever, *John Philip Sousa*; Star Spangled Banner. Combined bands played Numbers 8, 10, 11 and 12.

Farmer Briggs, for Two Months

If you ever want to catch up with Orren L. Briggs during the summer (from September to June, director at Sellersburg, Indiana), you will no doubt find him on the propelling end of a hoe, or up top an apple tree, picking luscious fruit.

His early schooling at Crisman, Indiana, he graduated from Emerson High, Gary.

In his senior year he was a member of the band and orchestra, playing cornet, and mixed chorus and boys' glee club, singing tenor. It took a P.G. course for Mr. Briggs to decide whether he should follow commerce or music, and music it is. (Was it because he became assistant director of the girls' band in his P.G. year?)

The following year he took Univer-



Mr. Briggs

sity extension work in Gary; in 1926 entered Indiana University, graduating with a Bachelor of Public School Music degree; 1929, supervisor of music in Rising Sun, teaching vocal work in both grade and high schools, as well as two U. S. history classes, and having a 40 piece band; 1930, band director and assistant orchestra director at Froebel High of Gary (arch rival of his alma mater). After seven years at Froebel he acquired his present position, starting with practically no equipment and having to pioneer everything. At present he has a 35 piece orchestra and a chorus of 20. Three afternoons are spent in the Sellersburg grade school and two in the Speeds grade school.

Thanks a Million

Thank you, Mr. G. M. Corum, superintendent of Louisville, Nebraska, public schools, for adding to your letter of inquiry, dated March 16: "Since we are writing you, we would like to tell you that The SCHOOL MUSICIAN has probably done more to make our community music conscious than any other one thing, unless it would be the organization of the Band Boosters' club, which, after all, was an idea we got from The SCHOOL MUSICIAN."

And if you are inclined to criticize The SCHOOL MUSICIAN for bragging, when publishing such paragraphs as that, just remember that this magazine is in exactly the same position as is each and every one of 150,000 school musicians who read it. We have to toot our own horn, or it just won't get tooted.

Berger in Recital

At the Oak Park, Illinois, high school Isador Berger, author of the violin questions and answers column in The SCHOOL MUSICIAN, repeated by request on March 22, the following program: "Ruralia Hungarica," Presto, Alla zingaresca, Molto vivace, *Dohnanyi*; Concerto in D major, *Paganini*, Cadenza by Berger; "Russian Fantasy," *Rubinfoff*. Olga Kirby, soprano, was his assisting artist.

W. Va. Festival in May

The annual festival of the West Virginia State Bandmasters' association is to be held in Huntington, on Saturday, May 14. Henry C. Shadwell of Huntington is president of the association and Harold B. Leighty of St. Albans is secretary. Either of these gentlemen will be happy to furnish all information regarding the meet.

Chicagoland Festival Announced

Phil Maxwell announces that the ninth Chicagoland music festival, sponsored by the Chicago Tribune Char-

(Turn to page 26)



Alma's brilliant music success to her amiable willingness and capacity for work. Once at a festival, he relates, Miss Adams marched a 4½-mile parade with his first band, finishing just about the time his second band was ready to enter for the long hike. At this crucial moment one of his bass players collapsed from the long wait, and a parade officer hurried off to the finish line to bring back any one of the sousaphone players in the first band who was willing and able to do the parade over again. Miss Adams gladly volunteered, did the job, singing, playing sousaphone and string bass, taking part in many of the superlative instrumental and vocal specialties arranged by Phil Spitalny for the Hour of Charm. Alma Adams has ascended gracefully from the simple honors of a high school band to a glamorous position in the world of professional music. On the NBC network under the sponsorship of General Electric the orchestra, billed as "The Hour of Charm," broadcasts Monday nightly, received the Annual Achievement Award of the Women's Exposition of Arts and Sciences, given for the most distinguished work of women in radio last year. Recently the "Hour of Charm" orchestra made their first technicolor picture.

Band Room G. Excels Hollywood



With the saxophone and the high school band, Max Factor and his Hollywood colleagues must definitely compete for achievement in imparting to impressionable youth the highly publicized box office charm of "Glamor." To wit: these two contrasting pictures (above), Joan Holcomb, 17, high school senior of Centralia, Illinois. Joan won her first "First" in the national solo saxophone contest in 1933, then in the seventh grade (left), and has maintained that record for five straight years. In 1937 she placed in national first division on both tenor saxophone and B-flat clarinet. James Corridori of Centralia is her teacher. Member of the Centralia Township high school band and orchestra, she is facetiously called by her many friends "the Veteran of the Nationals."

Eavesdropping

April is the month for showers, and not only rainy ones, for we're being showered with all sorts of pictures and choice bits of gossip. News Reporters, let's make May a banner month in the way of surprise notes about your fellow instrumentalists. Let's have some surprise shots to accompany those surprise notes. We can almost see you now, sneaking up on some innocent trombonist, and getting a snap at arm's length. Don't disappoint us, News Reps. We're waiting.

What "Message" in 1937

"The Message" by Brooks was Philip Darois' tuba solo played at the 1937 Region 8 contest, and he placed in first division. He is a member of the Central high school band and orchestra of Charlotte, North Carolina; both groups placed in first division of the 1937 state contest, the band again placing in first at the regional.

Plans are now being made for the band and orchestra to take part in this year's regional in West Palm Beach, Florida, and Philip again hopes to play a tuba solo. This is his last year of competition, as he will be graduating soon. L. R. Sides is his director.



Philip Darois

Some Twirler!

For almost two years Karl Elman Thurman has been twirling the baton.



Karl E. Thurman

He is the official drum major at the Brookfield, Missouri, high school, Brookfield schools' drum and bugle corps, Ernest McNisch Post of the American Legion drum and bugle corps, and the Missouri Letter Carriers' association band. Karl started his twirling career on July 26, 1936, and the following spring made a first division in the Region 9 twirling contest and national contest at Columbus. On August 21 last he won second place at the Chicagoland Music festival at Soldiers' Field, his score being 98.8. He has given twenty-two twirling exhibitions during his career. Karl plays first chair

clarinet in the 85 piece school band, alto sax in two dance bands, and contrabass sarrusophone in the municipal band.

Spencer Matches Colors

The Spencer, West Virginia, high school band members are the proud owners of an instrument truck, which is painted the same color as their uniforms. For the past few years the band has been very active. Karl V. Brown has directed it through three contests, winning first place in each. On West Virginia Day at the Great Lakes Exposition Spencer was chosen as the official band.

Pianist and Piccolist

O. F. Stillewell, News Reporter

Ella Troy Woodson of Salisbury, North Carolina, is a junior in the Boyden high school. She is an accomplished pianist, but spends much time playing the piccolo and is one of the band's best performers. She is also at the head of her classes scholastically.

Approximately ten years Ella has been playing the piano, and during this time she has played in many recitals and contests, always receiving high praise. Every year instrumental soloists ask her to accompany them in their respective solos. And she will no doubt be very busy in this respect in the spring contests.



Ella Woodson

Pep Needed

Ruth Morton, News Reporter

Pep is needed at basketball games in Onawa, Iowa, so the high school pep band has been giving the B. B. fans some real treats. With spring fashion parades, Mr. and Mrs. Santa Claus and their bands, and many other amusing ideas the "peppers" have won much recognition.

To give the senior pep band a rest the junior band has formed a similar group, which is rapidly becoming popular.



Lorraine Goettsch and Bob Jones.

The money made at the Onawa high school band concert on February 14 will be used for buying a number of new uniforms, batons, and other equipment necessary for the marching band which is to enter the regional contest in May.

Winterset Presents

Drum majors Lorraine Goettsch and Bob Jones, members of the Winterset, Iowa, high school band. During the past season they have led the high school band at football games and many other events in the stadium. L. W. Durham is their instrumental instructor.

Thompson Peppers

Marjorie Ann Isaacs, News Reporter

In other words the Thompson, Iowa, high school pep band—and surely a member of a pep band must be a pepper. The pep band has been a regular feature at home basketball games in Thompson, and has presented several of the current popular tunes, including that standard swing number "Tiger Rag." Specialty trick choruses featuring muted cornets, deep brass quartets and reed ensemble work in the manner of the modern popular bands, add to the appeal of these new tunes.

Among the Best

One of the best instrumentalists in the Overton high school band of Overton, Texas, is Leonard

Handy. Leonard plays the baritone and holds first chair in the band. He is a member of a brass sextet and a contest winner. "Beautiful Colorado" is the solo he has chosen for this year. For five years Leonard has been playing the baritone. He is now sixteen years old and in the tenth grade.



Leonard Handy

Charles Lee Hill is the bandmaster in Overton.

We shall hope to hear more from this section of the country by next issue.

Wisconsin's Contribution

Clifford Rasmussen, News Reporter

Yes, sir, and yes, ma'm, we have quite a collection of drum majors and baton twirlers in our columns. This charming looking drum majorette comes from Winneconne, Wisconsin, and her name is Mary Jane Schermerhorn. (Don't rush her, please.)

In the 1937 Wisconsin state contest she won second place in Class C. At that time she was a junior, so this will be her last chance at high school contest twirling. Whenever on parade, Mary Jane twirlingly leads the band. Winneconne high school band members are proud to play in the band, and more so with Mary Jane leading. Clarence L. Wold is the bandmaster.



M. J. Schermerhorn

No Time of His Own

Now in his senior year Gilbert Allen of Stanton, Nebraska, is president of the band. During the past four and a half years he has taken active part in band, glee club, boys' octet, trombone quartet, duets with Billy Steckelberg, church choir, football, basketball, and orchestra for two years.



Gilbert Allen

He hopes to attend the University of Nebraska next fall, working his way through. He has had

three years of piano, previous to the trombone, and he is now trying out the baritone "and get a lot of kick out of playing it," says Gilbert.

Definitely, Yes

Rolan Martin, News Reporter

Kearney, Nebraska, high school band is definitely out after those needed new uniforms. A count of the shekels after the band's March 9 concert showed that 600 of the 1,500 dollars needed had been rounded up.

There are several small groups which perform continuously at various social, community, and political functions. On the one hundred twentieth day of this school year the total number of appearances of instrumental groups was slightly less than one per day. Just at present Rolan says that the band, orchestra, and all soloists and small groups are anxiously looking forward to the forthcoming district and regional contests. So are we all.

Four Flutists

Fredrika Lewis, News Reporter

At the time of our going to press these four girls are probably playing their number at the district contest in Casey, Illi-



Oblong's first flute quartet entry.

nols, and we are wishing them good luck. Beginning left to right are Roberta Glezen, Ruth Mitchell, Dorothy Tomlinson, and LaVeta Wirt. This is the first year the Oblong, Illinois, high school band has entered a flute quartet in the contests.

Mullins' Bass Player

Robert Currie is one of the one hundred and forty-two instrumental students who receive instruction from Louis J. Kaman, Jr. Robert plays the bass and is a member of the high school band in Mullins, West Virginia.



Robert Currie

In May, 1937, the band, which is a Class A band, went to the state contest in Huntington.

We sure would like to hear more about the instrumental groups in Mullins, so, Director Kaman, won't you please appoint some active boy or girl to send us some intimate news and informal snapshots of your instrumental students?

Hereford's Annual

Anna Marie Kuper, News Reporter

Dressed in full uniform the Hereford, Texas, high school band presented its annual one-hour concert on March 29, in the high school auditorium.

Cornet, tuba, and baritone solos, and a clarinet trio with band accompaniment, were the main features of the program.

Colorado Twirler

Twirlers seem to be in the majority this month, and now we have Donald

Craig. Donald twirls a mean baton at the head of the Grand Junction high school band of Grand Junction, Colorado. In fact at the Region 10 contest held in Price, Utah, last May, Donald was rated a highly superior, or first division.



Donald Craig

The Region 10 contest this year is to be held in Provo, Utah, on May 12, 13, and 14. No doubt you will again see Donald proudly strutting, lead-

Due to the fact that this is a "band year" in Region 3, the Angola, Indiana, high school orchestra will not compete in the regional contest. It will retain its title of first division winner in the 1937 national contest at Columbus until next spring when the orchestra takes its turn again at the contests. George W. Trumbull is the director.



ing the Grand Junction high school band down the main drag, and when the drum major and twirling winners are posted, no doubt, again, Donald's name will be among those at the top of the list.

Dixie Derby

And that's her name, folks. The first drum major of the Greybull, Wyoming, high school band, and her name is Dixie Derby. Dixie, a senior, leads the band in her beautiful new uniform, which is all white with cherry red lining in the cape and red stripes on the breeches. Her shako is black fur with a gold music emblem, and her field boots are black. Please note the bull on her cape.



Dixie Derby

In addition to drum majoring she plays the bells at band concerts, and is the pianist for the high school orchestra. She does accompanying, plays in recitals and concerts, and has broadcasted over station KGH, Billings, Montana.

Another Chenette

Yes, he is bigger than his clarinet, but not much. Major Stephen Lee Chenette has attained that ripe, old age of two years, and according to daddy Major Ed Chenette there's no time like the present to start 'em in. In fact Major Stephen struts in and around the house down there in Lake Hamilton, Florida, like a drum major and says he is a big parade.



Major Stephen

We certainly hope that in ten more years we can show you just what effect this early start had on Major Stephen, for no doubt by that time he will be three or four times as big as his clarinet and will probably be wearing a spiffy uniform.

It's the Xylophone Now

Eight years ago Neil Carson of West Lafayette, Indiana, took piano lessons, and then later on changed to drums. For three years he played in the grade school band and also was a member of his Sunday school orchestra. About this time he added a set of bells to his equipment. Four and a half years later he obtained his xylophone. In 1934 he entered his first solo contest, playing "Zampa"



Neil Carson

Overture and placed in the third division at the state contest.

Nell spent the next year in Berkeley, California, where he became chief drummer in the Willard Junior high school band and orchestra. In his second semester on the coast Nell studied tympani and then played drums and tympani in the Berkeley high school band.

Upon returning to West Lafayette a year later, he joined the high school band and orchestra and a community and Sunday school orchestra. In 1937 he placed in first division on his xylophone at the national contest in Columbus.

Now Nell is studying violin and harmony.

Shot from Behind

This is the kind of picture we like to receive, photographing the band when the



Alma, Nebraska, on the march.

members don't know it. The Alma, Nebraska, school band is shown in a parade that preceded a state-wide "Water Conservation Congress" that was held in Alma last fall. Shortly after this picture was taken the band gave a concert to open the afternoon session of the Congress, receiving a compliment from the Nebraska governor.

The band's uniforms cost only \$2.05 apiece, and they look pretty swell. They are mighty cool in summer, too. The outfit consists of white duck trousers with a strip of maroon braid down the sides, a polo shirt with a maroon lyre on the breast, and white sailor hat. Director Merton V. Welch thinks this idea for a uniform might be usable for anyone else just starting up.

Mabry Medals

When it comes to having medals, the Mabry twins and sister have them.



Bill, Martha Ann, and Jim Mabry.

Martha Ann, 17, senior at Centralia, Illinois, high school, placed in the first division on piano and saxophone in the state and in first on sax at the last national. She also plays clarinet.

Twin Bill, 16, is a junior; placed in first division in state on his French horn for

two years. James Corridori is his private teacher, as well as Martha Ann's and twin Jim's. (Ralph Pixley is Martha Ann's piano teacher.)

Jim has placed in first division in state on the trombone since he was in the eighth grade. He placed in second at the 1937 national.

Priming for the Contests

Already hard at work on his baritone solo number, Bob Asbury of Charlotte, North Carolina, hopes to place high in this spring's state contest so that he can compete again in the Region 8 contest. He wants to better his second division rating of last year.

Bob is the only baritone player in the radio band, which is composed of members of the Central high school concert band and is under the direction of L. R. Sides, Central's bandmaster.

Last year Bob won first place at the state solo contest and was a member of a brass ensemble that also won first place. They're all out to duplicate these records.



Bob Asbury

Contest Winners

Marjorie Ann Isaacs, News Reporter

Nine events in the State sub-district music contest were entered by Thompson, Iowa, instrumentalists, and five superior ratings were awarded. The happy five are: the concert band, which played "Witch of Endor" and "Komm Susser Tod"; brass sextet and clarinet quartet; Donald Halverson on the trombone; and Archie Haugland on the sousaphone. Thompson's is a Class C band, and Harry F. Barton is the director.

Where's Elmer?

We are very happy to present right here Elmer E. Stimson of Granite, Oklahoma. Elmer plays first trombone in the Granite high school band. Maurice Brooks is now his director.

Elmer expects to enter the district contest this spring, and we certainly hope he is able to go on to the state. And then perhaps on to the regional. The regional he would attend is at Abilene, Texas, on May 20 and 21. This is Region 6. Charles S. Eskridge of Wink, Texas, is the regional chairman, in case any of you Oklahomans need any info on the regional contest.



Elmer Stimson

Twelfth Annual

Dorothy Johnston, News Reporter

Recently the Salamanca, New York, high school senior band presented its

twelfth annual concert, under the baton of Edward John, at a local theater.

Mr. John organized the band in January, 1926, and which made its first appearance the following May 11 with 59 members. The band's first participation in contests was in 1927, and every year since, it has competed—in Class B, winning many firsts and seconds.

Seventy-six members are now in the band, and a beginners' band of forty meets weekly for class instruction with Mr. John in charge.

Westport

Picture 1

Under the direction of George Keenan the Westport high school band of Kansas City, Missouri, placed in the second division of the 1937 Region 9 contest. With contests to the left of us and contests to the right of us, we'll soon be introducing you to the models of 1938, in the instrumental winners' line.

'S No Use

Picture 2

Robert Campbell, News Reporter

In other words, it's no use, the Lake City, Iowa, high school band insists upon

marching through the snow. And if the brisk weather that usually accompanies a snowy day like this shown is present, we can imagine that the band members felt pretty snappy and marched at double quick time. M. J. Newman is director of this all-weather band.

Oh! to be a Drum Major Here

Picture 3

Seventy boys and two girl drum majors make up the personnel of the Washington, Pennsylvania, high school band, directed by Paul E. Harding. This band does not enter contests, the idea at Washington being only the maintenance of a well-balanced band that plays good music and knows something about marching.

In Washington football games are played at night, and the band has experimented with many novelty formations, some of them involving the use of lights.

100 to be Exact

Picture 4

Nearly one-third of the total Lake Crystal, Minnesota, school enrollment of 365 are playing band instruments. Sixty members from grades 5 to 12 inclusive make up the band. Besides giving regular

concerts and playing for various functions during the school year, the band gives weekly concerts in the city park during the summer.

The Lake Crystal high school band has filled several engagements away from home and has been heard at County fair programs, Land O'Lakes convention program, and over radio station WCCO, Minneapolis. I. R. Anderson is the director.

M for Muskegon

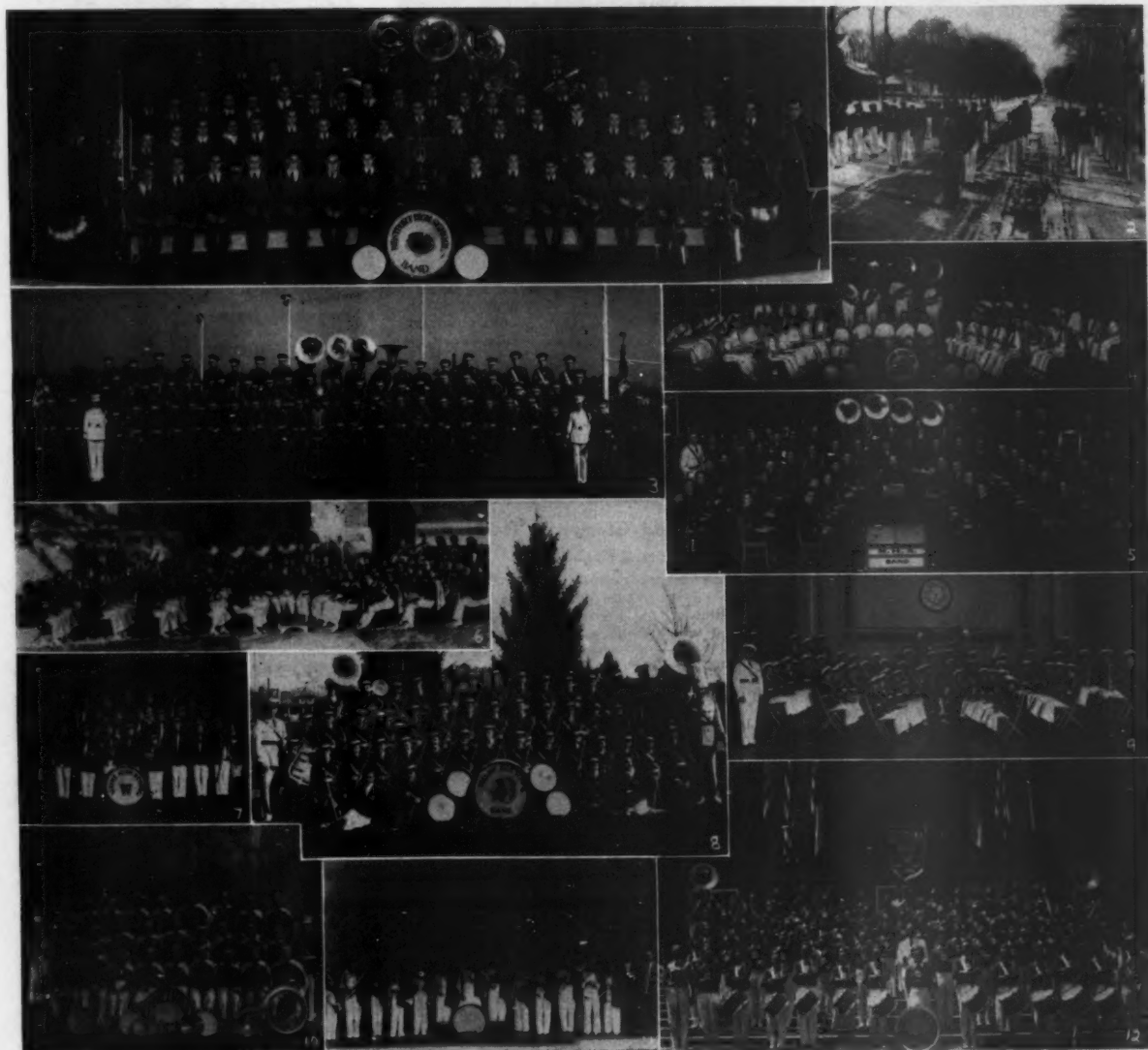
Picture 5

With M's on their shoulders and instruments in their hands, the Muskegon, Michigan, high school members smilingly pose for this picture. We are very pleased to present this to you, and we hope that the smiles of these boys and girls radiate smiles to you. William Stewart, Jr., is director of these happy bandsters.

Norton Masses with Almena

Picture 6

Recently the Norton Community high school band of Norton, Kansas, presented a concert, and for the last three numbers on the program was massed with the Almena Rural high and grade school bands.



The program was as follows: "On the Square," *Panella*; "2nd Norwegian Rhapsody," *Christiansen*; "Streamline Overture," cornet quartet; "Builders of Youth," *O'Neill*; "On the Mountain Top," brass sextet; "Street Scene," *Newman*.

If the band comes out okay in the district contest, which everyone hopes it does, it will go on to the regional at Omaha. Clarence L. Mills, director.

Wayne Blooms in Bloomingdale

Picture 7

Down in Bloomingdale, Ohio, the Wayne Township high school bandmen have been anxiously waiting to see their picture in these columns, so here 'tis. Hope you like it.

T. R. Nelson is supervisor of music in Bloomingdale and is very proud of his band.

A Small Loss, Comparatively

Picture 8

Only four members were lost to the Preston, Idaho, high school band through graduation, so the band is practically intact for this spring's contests. This is the fourth year that music has been taught in the Preston schools. In 1935 the band rated highly superior in a district contest; in '36 the band stepped up to Class A in the state contest, competing with 37 bands, and won a first division; in 1937, losing twenty-seven players through graduation, the band nevertheless went to the state contest, rating superior in sight reading and playing, and highly superior in marching. Director Harold C. Christensen is anxiously waiting to hear the verdict on the band's fourth year of competition.

N. S. A. Concert Band

Picture 9

Over fifty members belong to the concert band at the Nebraska State Agricultural school in Curtis. This group is very popular and is always active in the contests. F. V. Hill is the director of this concert band.

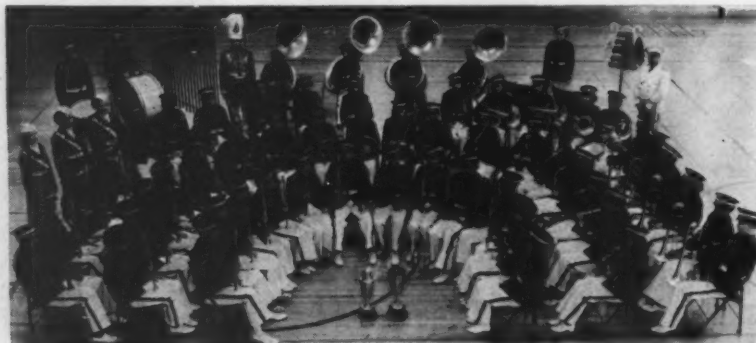
Millvale Forges Ahead

Picture 10

Millvale's band is two years old, and the new director this year is Stanley Fleming, who is making fine headway with the band. Millvale is situated in North Side Pittsburgh, Pennsylvania.

The band has played for all high school football games the past season, and on Armistice Day participated in the American Legion parade in Pittsburgh, their picture appearing on the front page of one of the evening papers.

The Logan, Utah, high school band and Director Hanson visit Canada.



A series of weekly concerts to be held during the coming summer is being planned.

Visits Herbert L. Clarke

Last summer when Kent Stickleman of Braddyville, Iowa, went to California, he



Kent Stickleman visits Herbert L. Clarke.

had an audition with Herbert L. Clarke, and Mr. Clarke predicted a great future for him. Kent, you know, is a cornetist and is working on "Napoli" by Del Stalgars for his solo in the coming contests. He attributes much of his success to his mother who inspires him and plays his accompaniments.

A Peek at Granite

Picture 11

I know you didn't expect to meet the Granite, Oklahoma, high school band, but here it is. For the past two years the Granite, Oklahoma, high school band has been under the leadership of Faris M. Thompson, but in September Maurice Brooks took over the reins. It is composed of school children from 8 to 16, and twenty members make up the personnel. Let's hear more from you, Granite.

Add Glamor to Fiesta

Picture 12

In the glamorous opening parade of the Golden Gate Bridge fiesta in San Francisco, the Fortuna Union high school band proudly marched. In fact the band won first place in the county band division

in connection with the parade. Lloyd Anderson is the director.

Officers of the Fortuna band are: president, Nello Barsonti; vice-president, Jeanne Bendorf; secretary, Frances Carrar; publicity manager, Norman Grunert; sergeant at arms, Jack Sutherland; chief drum major, Clyde Williams; assistant drum majors, Leroy Daugherty, Donald Woodcock, and Gino Benetti; acrobatic drum major, Catherine McNaughton.

Do You Know That—

The first full week in May is set aside as National Music Week?

Parkinson Ensemblist

At present James Bagley of San Marcos, Texas, is traveling with the Parkinson national music ensembles of LeMars, Iowa. James is 16 and still has a year and a half of high school ahead of him. This summer he wants to study baritone and trombone under a Chicago teacher.

In the Region 6 contest last spring James played a baritone solo, "Carnival of Venice" by Herbert L. Clarke and placed in third division. Previous to the baritone he played alto horn and cornet. E. W. Tampke is James' teacher down in San Marcos.



James Bagley

An All-Around Man

In the Kansas All-State band last year Jimmie Berkson held solo chair on alto saxophone.

This year (and there's quite a story to it, better see Jimmie) he held solo chair on bassoon. There were ten bassoons in this year's All-State.

Jimmie has been the commanding drum major of the Atchison, Kansas, high school band for almost two years. He plays alto sax and clarinet in a dance band in Atchison. In the 1937 Region 9 contest he made a first division rating on his sax, playing "The Duchess" by Duke Rehl. His bandmaster at Atchison is Cloyd Vermillion.



Jimmie Berkson

Logan Goes to Canada

During the past eight years the Logan, Utah, high school band has taken part in every regional and state music contest, winning four firsts, three seconds and one third place. In 1937 the band was rated highly superior for concert and maneuvering in Class A in Region 10.

The band attended the Golden Jubilee celebration in Cardston, Canada, and the Canadian National exposition and Stampede at Calgary, Alberta, Canada, playing at the opening ceremonies at Calgary in the presence of high government officials and twenty-five other bands. Regarding

this last event the newspapers said "the U. S. band from Utah stole the show." The band has been invited to appear again this year and has been asked to include more Canadian cities in its itinerary. Lieutenant Arthur T. Henson is the director.

New Correspondent

Jean Bartley, News Reporter

Greetings, Miss Jean Bartley. We're very happy to welcome you to our column.

Jean writes us that making friendly concert tours has been the work of the Bosse high school orchestra of Evansville, Indiana, this spring. The tours have taken the orchestra to Boonville, Indiana; Reitz High in Evansville; and to the land of Dixie, Henderson, Kentucky.

Bosse's band, presented a concert in Oakland City, Indiana, featuring the French horn quartet. Incidentally, this quartet broadcasted over WSM of Nashville, Tennessee, being the guests of Peabody college for the Evansville school day program.

Plans are also under way for the music department to broadcast an hour when Bosse high school takes over the local station WGBF for a day.

P. B. to Play the Host

Norris Wiley, News Reporter

Pine Bluff high school will be host to the Arkansas state high school band and orchestra contest on April 29 and 30. R. B. Watson, supervisor of instrumental music in Pine Bluff public schools and a member of the state board of control, expects the contest to be the largest and most successful of any of the seven previous Arkansas contests. Approximately two thousand students, comprising 35 bands and 10 orchestras, will attend.

El Tovar

Carolyn Opdyke, News Reporter

El Tovar (an orchestra composed of a few members from each of the high school orchestras in southern Bergen County, New Jersey) recently selected from its group of able musicians a certain few who can entertain very nicely for banquets and dinners.

This organization was invited on March 15 to play for a dinner given by the Boy Scouts to their supporters.

I Not Enough for Bill

Solos seem to be all the rage right now, and Bill Cole of Norton, Kansas, is preparing four:

"Southern Cross" by Clarke, "Concertino" (French publication) by Delerolx, "Scherzo and Finale" by Fitzgerald, and "Andante et Allegro" by Ropartz. Bill plays the cornet; in fact he placed in second division at the last Region 9 contest and is looking forward to attending the coming one in



Bill Cole

Omaha.

In December Bill held first chair in the All-Kansas band at the state band clinic.

He has been playing a cornet since the fifth grade (he's a senior now), his first instructor being C. E. Sawhill, the present director of the Urbana, Illinois, high school band.



Harry
McKeehan
Freddie
Martin
Buescher
Cornet

Elmer Feldkamp
Joe Parretta
Russ Klein



Freddie Martin's Sax' Section

PARADES THE AIR LANES

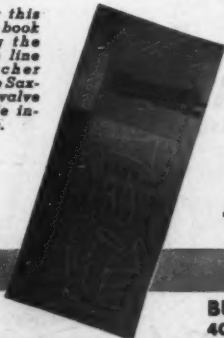
ABOARD THE BUESCHER BAND WAGON

The boys who sit in saxophone chairs in busy bands like Freddie Martin's haven't time to nurse temperamental instruments. Every minute on the job is tense with action, and the only rests are those printed in the music. The saxophone *must perform*; and it must be easy to blow, easy to finger, hit every note right on the nose,—every time, and deliver tone so sweet and resonant that dancing feet forget to tire.

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A Busy Lad

Tuba player George H. Crook of Martindale, Texas, played in the students' ensemble for the School of Instruction for Band and Orchestra Directors, sponsored by the State Board of Education at Austin, Texas, last October; played in the All-State clinic band in Fort Worth on February 4 and 5. He is president of his band and president of the senior class. He is outstanding in his school work as well as in athletics. George expects to major in band directing.



George H. Crook

In the Region 6 contest he placed in third division, playing "Nautical John" by Bell as his tuba solo. Miss Louise Lawson is his director at Martindale.

Sitting on Pins

Or practically so. The Clinton, Illinois, band members are all on edge waiting for their new uniforms of maroon with gold trimmings to arrive. Donations are paying for the new outfits.

To give Clinton soloists practice in playing in front of an audience, Director Sarig, at each Sunday afternoon concert, picks four soloists—whose names he pulls out of a hat—to play. No one knows who is to be chosen. However, the four chosen on one Sunday are eliminated from the next Sunday's drawing. In this way all are prepared, and all are sitting on pins until the fourth one is picked.

Later Clinton News

Willyne Cohen, News Reporter

The Clinton, Illinois, high school band surely did "beam out" in new uniforms on March 20. A special concert was given, and quite a crowd attended. The uniforms surely are beauts, being made up in the school colors—maroon and gold, with heavy gold braid and trimmings. And do medals show up on these be-ootiful suits! Everyone is now striving to win a medal in the spring contests.

Contest Winners

The Odebolt, Iowa, high school band musicians won a good number of first and second places in a county music contest held recently. First places were won by Henry Hanson, flute; Ruth Tequist, clarinet; Virginia Brockman, trombone; Winona Anderson, saxophone; brass group and concert band (Class B). Seconds were won by soloists on French horn, snare drum, tuba; and some woodwind groups.

Three Instruments Added

Edith Hulting, News Reporter

Three new instruments helped put over a very good concert by the Geneseo, Illinois, high school music department on February 17. These three new members are an oboe, bassoon, and French horn. In fact a special feature of the program was a demonstration of the new three.

The band, orchestra, and mixed chorus showed marked improvement over earlier appearances this year. C. M. Neumeyer is music director.

Celebrate Five Years

Dorothy Mariatt, News Reporter

An annual concert, marking the completion of five years' training, was presented by the Hackettstown, New Jersey, high school band. One thing of paramount importance seemed to be the addition of a new member to their ranks—not just another player, but a miniature baton twirler. Only three, little Billy Swenson is practically a duplicate, on a small scale, of the regular drum major right up to his uniform of orange and black and a high plumed hat.

Many of the band members composed new numbers especially for this program, and the program itself was designed to meet the moods of everyone. Classics and modern and religious numbers were played. (Incidentally, two band members, Fred Adams and George Mitchell, played in the national high school orchestra at St. Louis.)

The orchestra concert, which was given just preceding the lively band concert, offered a most subtle background for the show of fire and fury that followed. Everything of refinement in music was offered; the selections were especially chosen for the purpose of illustrating the beauty of tone possessed by each instrument.

S. P. Pep Band

Bob Abb, News Reporter

The Stevens Point, Wisconsin, high school band has devised a novel plan, when the occasion arises for the use of a small band. Under the direction of Bandmaster Rehfeldt a marching squad of 24 pieces has been organized of mostly brass instruments with a few reeds and a bell lyra.

Only seniors who have been given special training in marching and novelty playing are members of this special unit.

This band is used for school activities, such as assemblies and games.

Sunday Concert Profits

Betty Haslett, News Reporter

More than \$50, from a free will offering, was taken in by the Mishawaka, Indiana, high school band at its March 6 Sunday concert. Max Kraning directed the band, and presented a program of varied numbers.

A trumpet trio, composed of Dorothy Bosscawen and Robert Bonnel, both 9 years old, and Margaret Bosscawen, 7, played Smith's "Three Kings." "My Regards," a saxophone solo by Llewellyn, was played by Elsie Hoffman; baton twirlers twirled their way through "Bombastic March" by Farrar.

"Twirley" Carl

While the rest of the boys in Taylorville, Illinois, were out in the yard playing, Carl Davis

was out with a broomstick in his hands. He right there and then was nicknamed "Twirley." And twirling he has been ever since. Listen to this:

He is senior drum major of the championship Taylorville Township high school band, playing snare drum in the concert band; a second division



Carl W. Davis

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Elver J. Fitchborn, former school music director, Delaware, O., is the inventor, and sole manufacturer of the Saxette and author of the Saxette Method of instruction. Necessity, as seen by him in his school work, was truly, the "mother of his invention."

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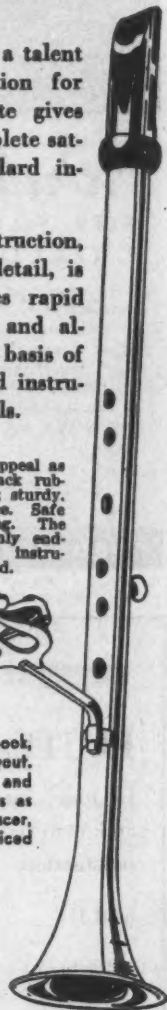
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James Jacobsen, Sousaphone

1937 National First Divisioner
Montrose, Colorado

James Jacobsen of Montrose, Colorado, proved himself an outstanding school musician when he played his sousaphone solo, "Tempesta" by Harris, in the 1937 Region 10 contest. He placed in first division. James has been playing on this instrument in the Montrose County high school band for three years, during which time this Class A band has won first division ratings in the State and Regional Contests.

He won first division ratings in the solo contests at Delta, Colorado, in both 1936 and 1937, and in the contest sponsored by the Western State college of Gunnison, in 1936.

At the present time James plays first sousaphone in the Montrose County high school band, first "bull fiddle" in the high school orchestra, and sings first bass in the Methodist Choir of Montrose. He is also quite proficient with his Super Chromonica harmonica which he has played in and around town; in fact took part on a program broadcasted from Grand Junction only a few weeks ago.

At the opening of school in September, Professor Lloyd Hillyer, James' bandmaster, appointed him assistant band director.

James is now in the midst of perfecting his solo for the current contests and hopes to place high again in the Region 10 solo sousaphone event.

winner in the national solo contest held at Columbus; accompanies the American Legion drum and bugle corps as twirling drum major. He has won numerous prizes for his twirling and drum majoring. Most of his training was received from James R. Turner, but now he is under G. G. Wall, Taylorville's new director.

Champion Goes to Michigan

What becomes of all our national and regional solo winners? We'll tell you where Harold Mueller of Austin, Texas, went—to the University of Michigan. In his first year there he is second chair flutist of the band.

Harold placed in first division at the national in Cleveland (1936) on the flute, and at the Region 8 contest in Oklahoma City (1937). In 1937 he also placed first in student conducting.

We all remember Harold as the boy who won the second prize in our "What Helped Me Most to Win First Division in the National Solo Contest." His picture and story appeared in our November, 1936, issue. Look them up.

See If I Can Answer Your Saxophone Question

By H. Butterworth, Jr., Washington, D. C.

Address your questions to the Woodwind Studio, 911 13th St. N. W., Washington, D. C. If you wish information concerning makes of instruments, reeds, etc., enclose a stamped addressed envelope, as it would be unethical to mention brand-names in this column.



Mr. Butterworth

Mr. Duke Kawasaki writes a very interesting, intelligent letter from Honolulu, asking in detail how he can learn to play like Carmen Lombardo. I have never attempted that style, Mr. Kawasaki, and am not able to help you from my own experience. But, in order that you might get the real low-down, I forwarded your letter to Mr. Lombardo at the Roosevelt Hotel, Madison Avenue and Forty-fifth Street, New York City, where he is now playing, and no doubt you have had a reply from him by this time.

Q. I am working on the solo "Reverie," by Glazounov, and am having trouble with the "C" trills. Is there any other way of trilling to D other than the awkward trill with the palm of the hand? This trill occurs both on C above the staff, and on C in the staff.—D. C., Scott City, Kansas.

A. In trilling C with D, keep the C (second finger left hand) closed and trill the high E-flat key with first finger left hand. On some alto saxophones the trill can be executed with the high E key (right hand), but as a rule the intonation is too bad.

Q. I am a senior in high school, and have played saxophone and clarinet for quite a few years. I think I would like to be a teacher, and would appreciate your advice as to preparation for such a career.—R. J. R., Detroit, Michigan.

A. There are many sides to the teaching profession, and each requires a different type of preparation. You will have to decide, in a general way, whether you wish to be a private teacher of your chosen instrument, a teacher of bands and orchestras, or a regular music teacher in the schools. Chances of obtaining employment are probably least for the private teacher: you will have to be an outstanding performer, and build up a reputation and a following. The more you know about psychology and methods of teaching, the more successful you will be. As a teacher of bands and orchestras, you will need to know harmony and orchestration, a good deal about the strings and brasses, and a whole lot about organizing, promoting, and stimulating all kinds of people. The school music teacher offers the widest opportunity for getting a job, and the most secure position once you have it. In addition to the previous qualifications, you should be able to play

the piano some, and know how to handle voices. This may sound like a lot, but a good college which offers teacher-training in music can do the trick for an ambitious fellow, and then you have a solid foundation which will serve you no matter what changes take place in the world of music. Once you are located in the schools, you will find chances to specialize along the lines of your choice. You will never get rich, but you will never be broke either.

Q. I play tenor saxophone. My fingering seems to be very slow; I can read well enough, having previously played the piano, but my technique drags. Can you give me some ideas?—F. D. W., East Orange, New Jersey.

A. Here are three points to aid in speeding up your execution (and I do not refer to your execution by the neighbors!): First, be sure that the finger, hand, and arm muscles are completely relaxed: let the keys close by the weight of the fingers only, without force. Second, keep as many fingers down as possible in playing arpeggio passages, and always use the fingering involving the least changes of fingers from the previous note. Third, form the habit of reading one or two measures ahead of where you are actually playing, thus being prepared in ample time for such unexpected things as accidentals, changes of key, etc.

Q. I have been out of high school for two years, and am the leader of a dance orchestra which I organized while still in school. We are playing quite a few jobs, and lately have been approached by professional musicians, who say that we ought to join the Musicians' Union. We are doing all right as we are, but some of the boys feel that we should join, and others are against it. What is your advice?—C. E. W., Minneapolis, Minn.

A. I cannot do better than give you the opinion of college students at the University of New Hampshire. The question was recently raised of non-union bands playing at campus affairs, and I quote from an editorial in the University paper: "A union exists to protect musicians from playing at cut-throat wages; it maintains a standard wage-scale to which union bands adhere. When a non-union band competes with a union band, it, not being under union regulation, undermines the union wage-scale structure. . . . It need not underbid by a large amount to secure an engagement, and it, at the same time, secures the benefit of the union which has raised wages to such a level that a slight underbidding still leaves an adequate wage to a non-union band. A non-union band is not contributing to the cost of union efforts to raise musicians' wages; it raises havoc with the wage structure itself." If it were not for the union, you would be getting a far lower price than you do. I leave it to your own judgment, what is the fair thing to do?

Great minds had rather deserve contemporaneous applause without attaining it than attain without deserving it. If it follow them it is well, but they will not deviate to follow it.—Colton.

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Principal
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COUNTER ON PAGES 49-50

News and Comments

(Continued from page 25)

ties, Inc., and co-operating American newspapers and musical groups, will be held Saturday night, August 20, in Soldiers' Field in Chicago. More than 100,000 spectators are expected to attend this concert "of the people, by the people, and for the people." Eight thousand musicians will be in the cast, drawn from 25 states and from Canada.

Previous to the concert, contests will be held for choruses, bands, violinists, cornetists, and baton twirlers, many of the winners to be seen and heard at the concert. This is an opportunity for school bands and school musicians to put America's public school music instruction on international display.

Chidester's New Book

Right side up in the morning mail comes a brand new volume of graphic information titled "Getting Results with School Bands," compiled and arranged by Lawrence W. Chidester, instructor in music and director of band and orchestra at Tufts College, and Gerald R. Prescott, director of bands, University of Minnesota.

The volume of 275 pages is profusely illustrated with photographs, charts, and diagrams clarifying the text. Following an historical introduction, the subject matter is divided into five parts; namely, selling the idea; systematizing the curriculum; administering the details; equipping the organization, and performing for the public. These parts are, in turn, divided into twenty chapters which take up in systematic progression the whole modis operandi of instrumental band and orchestra instruction in the schools.

The editors have collected information from all authentic sources, gleaned and classifying into one comprehensive volume just about all of the valuable, practical, workable ideas a school bandmaster needs.

Petrie Again

Beautiful Lake Winona, Indiana, is again beckoning to school musicians of the Middle West for the Petrie Band camp season of 1938—June 27 to August 7—six weeks in which the superlative delights of a summer vacation will mingle harmoniously with the eloquence of musical expression, inspiration, and advancement.

Herbert Petrie, director of the camp, world famous trumpeter, is director and producer of the White Hussars. Last year boys and girls came from four states and so successful appears to have been their training that the audience of 400, attending their first concert, swelled to 3,000 for the last concert of the six weeks' season.

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

"Dear Mr. Raymond:

"I should like to bring up two problems in the playing of the trombone which greatly vex me. The first is slurring.

"My teacher tells me that under no conditions must I let my lips do the slurring. He maintains that legato tonguing should always be used in order to avoid the 'click' which occurs when a person lip slurs from one tone to another, say an overtone higher. We had a discussion once, and I brought in the point of valve instruments whose slurring is naturally of the 'clicking' type. In reply he said that valve instrumentalists as a whole take advantage of the construction of their instruments, and that good valve instrument players always tongue legato when slurring. Is this correct? My second problem is tone practice.

"You made a statement in your treatise that one should practice softly. My teacher holds the opposite theory. He says that if you 'blast them out' when practicing exercises, you will form the foundation for a well-rounded, vibrant tone. He uses this theory in practice, too, and I might add that he almost 'raises the roof' when he does it.

"I am now working on Arthur Pryor's 'Blue Bells of Scotland' in preparation for the state solo contest for high schools, which will likely occur this summer. I feel that if I practice diligently on my tone that by the time the contest occurs, it will be much improved. At present it is clear and has a pleasant ring, but is not nearly broad and full enough.

"Please consider these problems as they mean a great deal to me."—K. T., Milwaukee, Wisconsin.

Reply: I hold that there is a mechanical stage through which a teacher must guide his pupil, and that any method which has in mind the ultimate arrival at an artistic end, and which makes progress toward this end, is justified.

The weakness of this theory, if weakness it has, lies in the fact that one dares not be too dogmatic about what constitutes art. Art is relative; one's viewpoint makes it so. There are those who would perhaps label as art the cacophonous rat-a-tat-tatting of an air drill as it secured the rivets in the steel frame of a growing building. To the great multitude of us, however, art is that indefinable something which stirs in us those finer emotions which certainly are not associated with mechanical or physical foundations.

The trombone, like other brass instruments, is nothing more than an elongated brass pipe twisted and proportioned in accordance with carefully calculated ratios. The resultant voice of this pipe is not music until it has become humanized; and definitely, the manner of humanizing an instrument has nothing in common with the strong-arm methods which this pupil so aptly calls "raising the roof."

As much as I am convinced that this "roof raising" method is radical, I hesitate to say so because of the fact that Galileo, too, was radical in the face of all established knowledge. It is possible that someone, like Galileo, has discovered something which will cause us to discard our tried and established methods, and

will prove that we of one school are wrong when we declare that tone quality can be developed only by subjugating the mechanical aspects of the instrument to the plane of sensitive, almost psychological control.

It may sometimes be necessary to have a pupil "blast" his notes to demonstrate a clean-cut staccato. Once the idea is across, however, no blasting should be tolerated. If I wanted a pupil to develop a tone which sounded like a wire being pulled through a tomato can, I'd have him "raise the roof." That isn't my idea of art; and it certainly isn't music.

Regarding the slurring of legato passages, no artistic valve performer will permit his valves to "click" the tone in the transition from one note to another in a phrase or passage which calls for delicate treatment. There will be different degrees of emphasis of enunciation or articulation, however, even in a legato passage. Personally, I use the tongue to assist the lip in the slurring movement. The lip alone may be used on a valve instrument, though the method of attainment is not so important if the artistic end is achieved. Understand this, however: when you are practicing lip slurs for flexibility and lip strength, make no effort to soften the movement with your tongue.

If you have a tone now which is "clear and has a pleasant ring," I believe you can broaden it by developing the throat resonance described on page nine of the treatise.

Good luck to you in the contest.

Several of you have written me recently regarding the manner of playing certain passages in different solos. You perhaps assume that I have everything published for the trombone, but the truth is, I don't. I was even unable to find one Concerto in the music division of the Congressional Library. So, fellows, if you are writing me about a number, please forward a copy of the number with return postage.

Incidentally, during the past two months I have posted nearly seven hundred letters to those of you who have received a copy of "The Trombone and its Player." Your enthusiastic response has literally "snowed me under." So, if there is a delay in responding to your problems, please visualize my sitting here at a desk with epistles to the right of me, epistles to the left of me, a clicking typewriter in the middle that can't spell any better than I can, but laboriously tries to catch up. Don't let up in your letters, however; I'll get to you eventually.

See you again in May.

"Brother"

In one of his parables, Turgeneff relates that one day he was accosted by a beggar, who held out grimy hands in supplication for alms. Turgeneff searched his pockets, but could find no money nor anything else of value.

"Brother," he said, "I am sorry, but I have nothing to give thee."

The beggar's face lighted with a smile, and he replied, "That is enough. Thank you."

Turgeneff had called him "brother."

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Tuning the Band

(Continued from page 13)

the throat tones, especially G, may be thrown off. So what? I think it is best to compromise, and tune at least the C below the staff, second line G, and third space C. The throat tones, of course, are easily played "out." However, if some of the instruments seem quite sharp on the throat tones, the tuning barrel may be pulled some without flattening the third space C noticeably.

After the section is tuned as well as possible (never perfectly), certain tones on some instruments may be noticeably out of tune. There are many possible causes, of which the following are a few: leaky pads, improper height of openings, dirt in tone holes, warped mouthpieces, poor reeds (affecting high tones mostly), and instruments built out of tune. All of these causes can be eliminated except the last one. If your instrument is built off, don't try to remodel it by partly filling or opening a tone hole. You may help one tone, but you are almost certain to make some other tones worse. Only a skilled craftsman who thoroughly understands the construction of a clarinet could help you, and there are very few such men.

New Band at Glenwood

Ruth Kelly, News Reporter

A newly organized band has been formed in the Glenwood, Iowa, schools. A few private lessons were given each beginner before regular band work was begun. Now the band numbers twenty-one grade school students.

In just a few weeks the band was able to play simple waltzes, marches, and novelties. Rehearsals are held twice a week, and all are working industriously for a place in the first band next year. R. C. Snyder is the director. Our news reporter Ruth Kelly is in the seventh grade and plays trombone.

A-1 Marchers

When it comes to marching, the North Platte, Nebraska, high school band is right there, proving its ability at last spring's Region 3 contest, where it placed in first division. Robert Vosepka is student director of this seventy-five piece band. There has never been a marching contest included in the Nebraska State Music contest, so this competing at Lawrence was North Platte's first of this type. R. Cedric Anderson is the director.

Your magazine has been a great inspiration to me and the members of the band.—O. W. Detrick, Band and Orchestra Director, Dayton, Ohio.

The magazine interests me very much, and I do not like to miss seeing even a single issue.—George Drumm, New York, New York.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parents' Clubs

Keeping Chicago Musically Ahead

If attendance continues to swell, the Chicago High School Band and Orchestra Parents' association will soon have to find a new auditorium in which to hold their monthly concert program. Seats were at a premium at the last meeting on March 16, at which A. R. McAllister was speaker of the evening.

The prize competition for attendance at these meetings (SCHOOL MUSICIAN, January) is gaining in good-natured enthusiasm, and the gaiety that ensues as the adult representatives from each school are asked to rise for audit, brings an informal conclusion to an enjoyable evening.

At the business meeting on March 23, the second report of the committee, established to crystallize the purposes of the association, was presented. The committee had been assisted in drafting its proposal by Miss Helen Howe and Mr. Oscar Anderson, heading up the music department of the Chicago school board.

As presented these objectives purport to aid the director of music in accomplishing the following objectives:

(1) Make Chicago the School Music Center of the World; (2) Secure appropriations from the Chicago School Board for the purchase and repairs of all needed instruments for all schools; (3) Have all band and orchestra rooms acoustically treated and modernized; (4) Support the All-City music groups; (5) Secure scholarships for deserving and eligible members of the All-City music groups; (6) Help promote annual concerts of the All-City groups. The committee recommended: (1) That a merit system be instituted in the All-City groups whereby the better players and the most regular members of these All-City groups be awarded medals or other suitable awards for their services during the year; (2) That a concert be given by the All-City groups in the early part of June, 1938, and that the director

of music appoint a committee for the purpose of handling the details thereof; (3) That a Committee on Revision of By-Laws be appointed for the purpose of revising the by-laws of this association.

Brass Tacks for Chelsea, Michigan

Since its construction last April as part of the music program of Chelsea, Michigan, public schools, the Band and Orchestra Parents' association has functioned without constitution or by-laws, providing uniforms for the sixty piece band and sponsoring summer concerts.

But at the potluck supper held on February 23, the constitution outlined published in The SCHOOL MUSICIAN, September, 1937, was adopted, and officers and directors elected. The association will meet monthly for business, social, and entertainment purposes, importing guest artists and speakers. Robert Hargreaves is supervisor of music.

Parents' Association Sends Band to Summer Camp

Anna Marie Kuper, News Reporter
The Hereford, Texas, high school Band Parents' association in their last regular meeting voted unanimously in favor of giving the band a four or five day trip to the Boy Scouts Camp which is north of Las Vegas, New Mexico.

This trip will be taken just as soon as school is turned out in May. The Band Parents' association is making plans as to transportation, food, and amount of money that each member going on this trip will be assessed.

The Boy Scouts Camp was chosen by the Band Parents' association because it has been used in previous years and everyone seemed to enjoy it so much, and since there are only one or two members in the band that have been there before they thought it would be the most suitable place to take the band.

The Kivver to Kivver Club

I should like to take this opportunity to join the many who acclaim The SCHOOL MUSICIAN as one of the most valuable assistants any of us have. It stimulates more interest than could ever otherwise be had. I can tell you it has certainly meant a lot to me in trying to put over something comparatively new and unorthodox in this town.—George E. Bushong, Band Dir., Hattiesburg, Miss.

Your magazine is a regular visitor in our band room, the high school library and our junior high school library. We would not be without it.—Clifford D. Knapp, Band and Orchestra Director, Havre, Montana.

Would like to take this opportunity to tell you how much I enjoy reading, and the helps I receive from each copy of The SCHOOL MUSICIAN. It is a source of real musical education and encouragement.—J. LeRoy McDill, Bandmaster, Santa Monica, California.

Thank you for favors granted and for the privilege of gaining so much knowl-

edge from your magazine for so little.—Elmer P. Magnell, Duluth, Minn.

I would not want to miss a single copy of The SCHOOL MUSICIAN.—Mrs. A. H. Barnette, West LaFayette, Indiana.

Have taken The SCHOOL MUSICIAN for one year and wouldn't think of being without it now. Information from the magazine sure keeps us posted.—Charles E. Scott, Bandmaster, Bickleton, Wash.

I understand your magazine contains helpful material for young musicians and I would like to subscribe to it for my son.—P. J. Flad, Bloomsburg, Pennsylvania.

We were very happy to receive the "Spinno" baton which you sent us most promptly, and the thirty-five new subscribers, as a result of this baton drive, are certainly well pleased with The SCHOOL MUSICIAN. Many of the articles have come up for discussion, resulting in some good arguments.

We are now working to get fifteen more subscriptions. We sure could use a new tuning bar. Hope to send in the subs soon.—P. P., Boston, Mass.

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5—Solo Bb Cornet (Baritone, treble)	11—F Horn
6—Solo Baritone. Bass clar. (Trombone) (Cello, Bassoon)	12—Eb Alto Sax.
	13—Trombone (Baritone, Cello) (Bassoon)
3RD PARTS	4TH PARTS
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15—Viola	23—String Bass
16—Oboe	24—Bassoon
17—Eb Horn (Eb Alto Clar.)	25—Eb Baritone Sax.
18—F Horn (Basset Horn)	26—Trombone (Baritone)
19—Bb Tenor Sax.	27—Tuba
20—Trombone (Baritone, Cello) (Bassoon)	28—Bb Clarinet (Bass Clarinet)
21—Bb Clarinet (Bb Cornet)	29—Percussion
	30—Piano, Conductor (Accordion)

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	Ye Watchers and Ye Holy Ones

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Musical Dental Surgery

(Continued from page 17)

position for playing. The mouthpiece is held in this position until the lips tire. After resting the lips this exercise is repeated as often as possible. The stronger the lip becomes the oftener this exercise can be repeated. To strengthen the muscles of the cheeks and lips simultaneously we give exercises for the production of tones in the lower registers and in the higher registers. The lower registers require a relative relaxation of the muscles while the higher registers require contraction of these muscles. These technical facts are brought out to emphasize the idea that wind instrument playing employs all these functions simultaneously, co-ordinately balanced and subconsciously. Last and not least the production of true tone is a positive evidence that the requisite functions have been correctly exercised.

This is seemingly in accord with the postulates laid down by Dr. Summa in his search for a method to correct stubborn types of mouth breathing. Dr. Summa and I are fully aware of the chief objections which will be offered to the plan of augmenting orthodontic and rhinologic treatment with a study of some suitable wind instrument.

1/2 Dozen Started This Band

Five years ago L. L. Loomer organized the band at Waseca, Minnesota, with a half dozen beginners, the school board donating a couple of the larger instruments. Two years later, by means of a carnival, enough money was raised to uniform the then 48 piece band. That year the band also competed in several tournaments and furnished music for neighboring town festivities, winning considerable prize money, with which instruments were bought.

At the present time the Waseca senior band of 60 is completely uniformed, and there is a junior band of 25, and 20 beginners.

Mr. Loomer also directs the Waseca Municipal band.

Right Foot Forward

Willyne Cohen, News Reporter

Forty-five beginning grade school students are in the Clinton, Illinois, high school band this year,—an all-time record. And when these players become advanced, everything will be rosy for Clinton. Mr. E. R. Sarig is the director.

Besides brand-new members, there is quite an addition of instruments, of which the members are extremely proud. These boys and girls are looking forward to a drive to raise money for new uniforms.

Cleveland News: A golf player is a person who can drive 70 miles an hour in any traffic with perfect ease, but blows up on a two-foot putt if somebody coughs.

Warmelin School of Woodwinds

Conducted by Clarence Warmelin, Clarinet

Roy Knauss, Flute; Gilbert Boerema, Oboe; Dall Fields, Bassoon; Volly Defaut, Swing.

"In your column in The SCHOOL MUSICIAN for September, 1937, reference was made to your articles on the clarinet in that magazine during the past two years for information regarding the embouchure and staccato. As I have only recently had access to the paper and am having difficulty in tonguing, I wonder if asking you to repeat some of this information would be too much trouble. I have played clarinet for somewhat over six years and aspire toward symphonic work but am troubled with a sluggish staccato. It seems that I am expending too much effort, for my tongue and embouchure become momentarily tired after even a short staccato passage. I have had a few lessons from a symphony clarinetist, and my method of striking the reed coincides with his explanation. The mouthpiece lay also seems satisfactory, for with a good reed the tone responds well and is easily controlled but is held back by lack of rapidity in rapid scale passages. Does the attack come from the diaphragm, the throat, or the tongue itself? Also, is double and triple tonguing advisable on reed instruments? If so, does the tongue work in the same relation to the reed as in single tonguing? I would also like your opinion on the feasibility of choosing a symphonic or at least a concert career. Outside of 'delivering the goods,' what does one need in the line of connections or 'pull,' to land a position? Where and how do symphony men receive their practical experience before holding big-time positions? Just one more matter, and I'll be through. Where does the ——— clarinet rate in your opinion as compared to other makes such as the ———, the ———, and the ———? What differences does one look for between various makes in the same price class, I mean differences which make one instrument superior to another? I hope my lengthy interrogation has not proved too much trouble to you. I am enclosing a self-addressed, stamped envelope for you to use in answering my last questions. In the meantime I shall watch your column in The SCHOOL MUSICIAN which I have found infinitely interesting and often useful?—E. M., Kohler, Wisconsin.

I am very happy to know that my column has been of aid to you. Indeed it is not too much trouble to answer your questions. Any further help which I can give is always my constant aim. It is evident to me from your description of your difficulties that first of all you are not pulling your tongue back far enough in your mouth. You are also probably not relaxed in your playing and move your lower jaw when making an attack. This is the cause of your fatigue. The attack does not come from the diaphragm or the throat but from the tongue alone. Double and triple tonguing is not advisable on reed instruments. I suggest that you practice staccato on single tones from very slow to very fast in order to free the tongue before attempting rapid passages. Often the difficulty comes from a co-ordination of fingers and tongue rather than from simply a slow tongue. You will find the Blancou book of great aid in your staccato practice. Practice in front of a mirror in order to watch your jaw and see that it does not move when striking a note. And be sure that in striking each

note you strike it cleanly and with a quick, sure action. Do not permit your tongue to drag, or to stay against the reed. A pure staccato is a momentary stoppage of the vibration of the reed. As the reed vibrates from the tip, a more spontaneous staccato will be produced by striking the tip of the reed with the tip of the tongue. Regarding a career of symphonic or concert work, your teacher could probably aid you in your recommendation. Symphony men usually receive their instruction and experience through some such organization as the Chicago Civic orchestra. As to a discussion of the instruments you name, I will write a personal letter. The differences to look for between clarinets concern the tonal qualities, tonal texture, response, volume, and workmanship. I shall be very glad to answer any other questions which you may care to ask.

"I have had a wood clarinet and intend to get a better make. I am also going to get a new saxophone and am seriously thinking of entering the music profession. What make do you recommend as the best saxophone? Also what clarinet do you consider as the best?"—T. P., St. Louis, Missouri.

As I cannot advise through the column, I shall be glad to answer your question by personal letter.

"Is the resale value of a clarinet affected if it has been cracked but expertly pinned? I have the opportunity to buy such a clarinet."—P. A., Columbus, Ohio.

Yes, naturally, the resale value is affected, but not the clarinet.

"I am a beginner on clarinet and would appreciate advice as to what method book to use."—Miss C. W., Charlottesville, North Carolina.

Use the Lazarus No. 1 book, and be sure and procure the Carl Fischer edition.

"I am going to buy a new clarinet, do you advise the articulated G \sharp mechanism? Also, what do you think of the full Boehm system?"—G. S., Des Moines, Iowa.

I use the plain Boehm system myself, but there is nothing against the articulated G \sharp . It has many uses in making awkward passages simpler. As to the full Boehm system, I think that if old Theobald could rise up from his grave and see one of these monstrosities, he would marvel at what he started in the way of making the rough places plain among the torturous paths of technical difficulties.

"I would appreciate the names of some good bass clarinet solos. I have only recently changed to this instrument from the B flat and I like it very much. However, I want to play some solos on it as I did on the B flat, and I do not know where to begin."—L. P., Lincoln, Nebr.

I suggest "Deepwood" by David Bennett and "Neptune" by Otto Graham, both published by Carl Fischer. You will find that the longer you play the bass clarinet, the more you will like it. It is splendid that you have the desire to play solos on it, for it has been a very beautiful and a very neglected instrument, but is at last coming into its own. My best wishes in your endeavors.



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Question: What causes a reed to leak on the sides? Can this kind of reed be used?—*G. H., Evansville, Ind.*

Answer: Sometimes mounting the cane a little deeper on the tube will help keep the reed airtight. It must not be too deep or it will not wrap the nozzle of the tube closely all round. However, if canes persistently refuse to tie up airtight, the shape is probably at fault.

A reed that leaks can be used if it is wrapped with a small piece of (goldbeaters) skin so as not to affect the vibration of the cane too much.

Oboe—Gilbert Boerema

"What causes oboe reeds to crack in the center? Could it be the dry climate, or that I soak my reed too long?"—*B. L. W., Rushville, Nebraska.*

It is natural for reeds to crack in the center because that happens to be the highest point of the curve in the cane, and when this curve is straightened out, such as will happen when a reed is pressed together between the thumb and first finger, the greatest strain is on the center of the cane, thus causing it to crack there. If the blades of a reed are too far apart for playing, they may be pressed together after soaking, but care must be taken to press toward the tips of the blades and not close to the tube. In this way you can avoid cracking your reeds. The dry climate will have a tendency to make the cane brittle. Soaking the reed for 15 to 20 minutes should be enough to prepare it for use.

"I also have trouble with them squeaking. What is the cause of this?"—*B. L. W., Rushville, Nebraska.*

In some cases, squeaking can be caused by a reed that is made too light at the extreme tip. Reeds like this can be improved by trimming a small slice off the tip of the reed. A reed that leaks on the sides, many times will also cause a squeak. A reed like this can be bound with a thin piece of goldbeaters skin and made airtight again. Sometimes reeds are blamed when the trouble is actually caused by an instrument that is cracked or that has leaky pads. Be sure that your instrument is airtight before you blame your reeds.

"What care would you suggest to give an oboe reed?"—*B. L. W., Rushville, Nebr.*

An oboe reed is naturally very delicate and should be handled very carefully. It should be soaked in water before using (especially canes that open up very wide when they are dry). Ordinarily, reeds can be held in the mouth and soaked with saliva for a few minutes until they vibrate freely. When you are through with a reed, blow the moisture out of it and place it in a reed case prepared for this purpose. This will afford protection for the delicate ends of the reeds which are easily split and broken. It is also a good idea to clean reeds inside with clear water. In this way, the blades can be kept clean from deposits that form from the saliva, and they will vibrate more freely and also last longer.

Flute—Roy Knauss

"Is it better to hold the breath as long as possible than to breathe often in playing the flute?"—*N. S., Lexington, Nebr.*

It is not a question of how long you can hold your breath nor of how often you can breathe. The first and prime essential of the art of breathing is a knowledge of musical grammar. By this I mean a division of the composition into its component phrases and sentences. It

must be understood that, just as spoken language is punctuated by commas, semicolons, etc., so is musical language divided. To take breath at the wrong place in a phrase or to breathe in the midst of what, in spoken language, would be a word, is just as ridiculous and just as injurious to the general effect as if an elocutionist were guilty of taking gasps of breath between syllables or before the principal words of his spoken phrase. A flutist marks the periods and sections of periods in his performance by taking breath. Learn to breathe at the place indicated in harmonious agreement with the musical thought to be expressed.

"At a recent rehearsal of the school band I was handed an 'F' flute' part. I tried to transpose it in the slower parts but could not make it fit. My flute is in C and the 'F' flute' part was written in the key of F, so I played in the key of B flat. Is this correct?"—*G. L., Gibson City, Illinois.*

The so-called "F flute" is actually in E flat. Next time try playing the composition in A flat. Treat it as though you were transposing an E-flat clarinet part.

"Will you please recommend some good duets for flute and clarinet that we could use in our spring concert with the orchestra?"—*W. C., Bryan, Ohio.*

You have neglected to state how proficient you are on your respective instruments. "L'Encore" by Herbert and "Tarantelle" by Saint-Saens are very attractive. If they prove too difficult, I would suggest "Serenade" by Titi or "U & I" by Strong.

Bassoon—Dall Fields

"Is it necessary to use a hand rest?"—*B. F., Wisconsin Rapids, Wisconsin.*

No, although I recommend its use as it takes the weight of the instrument from the right thumb, and tends to cause freer action of the thumb.

"I have trouble with the high F₃ (third space above the staff). I finger it with second and third fingers of left hand and first finger of right hand."—*F. W., Grand Rapids, Michigan.*

Without the ring for the second finger of the right hand the high F₃ is usually sharp. In most cases you can lower the pitch by using the second and third fingers of the left hand, the first and second fingers of the right hand with the thumb on key 15.

Swing—Volly Defaut

"How old is the present form of swing music?"—*F. D., Chicago, Illinois.*

Approximately thirty-five years. At that time, swing music was known as "New Orleans ragtime," and such tunes as "Tiger Rag" and "High Society" were very popular. These tunes, in their original form, were marches.

Growing

One day, after he had reached an advanced age, Longfellow was asked how he had managed to keep so vitally alive and write so beautifully.

Pointing to a blossoming apple tree outside his window, the venerable poet replied, "That tree is very old, but I never saw prettier blossoms than these which it bears now. The tree grows a little new wood each year, and I suppose it is out of that new wood that these new blossoms come."

"Like the apple tree, I try to grow a little new wood each year."

A. B. A. FORUM

News of the American Bandmasters Association

Karl L. King, municipal band director of Fort Dodge, Iowa, particularly famous for his band marches, was elected president of the American Bandmasters' asso-

ciation. King was re-elected to the office of secretary-treasurer.

New and re-elected directors for the ensuing year include Ernest Glover, Clate



Candid impression of a typical group at one of the general business sessions. In this row (left) Holtz, Schaefer, Lhotak, Treloar, McAllister, Bronson, Grabel.

ciation at the ninth annual convention held at Champaign, Illinois, March 21 to 24. Dr. Albert Austin Harding, director of University of Illinois bands, was the retiring president. Peter Buys, director of the municipal band at Hagerstown, Maryland, and former member and arranger of Sousa's band, was made vice-president.

Chenette, R. B. Hayward, A. R. McAllister, Harold Bachman.

The locale of the 1939 convention was definitely established as Fort Dodge, Iowa, the indefinite date probably falling in the third week in March. Looking ahead in 1940, Hagerstown, Maryland, was designated as the convention city for that year.



Business recess (do not confuse with recession) gave time for pleasant social contact. In this group, E. C. Moore, Appleton, Wisconsin; Dick Hayward, Toronto; Herbert L. Clarke, Long Beach, California; and Captain Charles O'Neill, Univ. of Wisc.

succeeding the late Walter M. Smith of Boston; and Glenn Cliffe Bainum, Northwestern university bandmaster, was unani-

Well attended, as a whole, the convention drew members from Canada, California, New York, and Texas. Forty-five ac-

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tive members and twenty associates registered. Twelve brought their wives. The Inman hotel in Champaign was official, and business sessions were held in the committee room of the new Champaign city hall, conveniently adjacent.

Following the 48th anniversary concert

a great relief to guest conductors to work with this fine and going musical organization. Twenty guest conductors took the podium.

No new members were added this year, a few were dropped.

Neil Kjos of the Neil Kjos Music com-



Many think they look alike. Herbert L. Clarke and John J. Richards.

of the University of Illinois bands under Dr. Harding's direction on Wednesday night in the newly decorated auditorium, the annual band concert of the A. B. A. on Thursday evening, March 24, was in many

pany was elected to associate membership.

The formal banquet at the Urbana country club on Tuesday night, at which active members and their wives were the guests of associate members, was recorded as the



Honorary life president Dr. Edwin Franko Goldman is the first to congratulate Ernest Glover upon his election to the board of directors.



Fargo, North Dakota, and Lenoir, North Carolina, didn't seem so far apart after Doc Putnam and Jim Harper got better acquainted.

respects the most brilliant ever presented by the association. Free of fraternal complications and rehearsal limitations, it was

Adam dinner. Everyone got such a good ribbing.

Send in your news for May.

Watch the May issue for Ernest Glover's big story of the new President.

Graham Features Soloists

Director Otto E. Graham of the Waukegan, Illinois, Township high school bands introduced variety into his seventeenth annual concert on April 1, when he opened the program with three numbers by the junior band under a student conductor. The concert band program, which followed, in-

cluded a baritone solo and a piano solo both with band accompaniment. There was a cornet duet and a cornet solo, and a vocal number by Emerson Cole, guest baritone. Several numbers on the national contest list were performed.

It was a fine evening's entertainment. The audience in their enthusiasm demanded six encores.

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The VIOLIN

This question answering column conducted by Isador Berger. Address all correspondence to the Auditorium Building, Chicago.

"How can one tell a copy from an original?"—B. M., Scholler, Iowa.

An artisan who makes a facsimile, whether it be of old paintings, antique furniture, or the old masters' violins is usually a very fine craftsman, and knows his metier to the finest detail. An excellent copyist is really an artist who instead of creating an original masterpiece, spends a lifetime at the cunning art of recreating or copying. So from this, one can understand that when we are confronted with a copy of this kind, the amateur is helpless, and must depend upon recognized connoisseurs for advice.

"Is the violin of Rubini a genuine Stradivarius?"—L. V., Berwyn, Illinois.

Yes, Rubini's violin is a genuine Stradivarius. In the summer of 1936, I had the pleasure to examine the violin, and recognized it to be from the Wurmtzer's collection. It is possible that Mr. Rubini is the possessor of another Strad which he claims belonged to the Romanoff family of Russia. On this particular violin I have no data, and cannot trace such an instrument among my records.

"Are wire strings more desirable than any other kind?"—M. C. C., Huntington, Utah.

Personally, I do not care for all wire strings. Although there are some very good ones on the market, they are made of wire covered with aluminum. For the past few years some of our prominent artists have been using them. Should you ever try them, be sure to have your bridge considerably lower to relieve the tension.

"I have what I believe to be the most complete library on violin studies and schools. In particular I can boast of 'The Violin School,' by L. Mozart, published in 1756, which no doubt is the oldest on record.

"Reading your interesting contribution to THE SCHOOL MUSICIAN, I was wondering if you have heard of schools older than my precious volume by Mozart?"—Sidney Nicolson, Toronto, Canada.

Mighty interesting, and congratulations on your rare hobby. May I suggest to add to your collection the following volume: Musica Teusch auf die Instrument die Grossen und Kleinen Geigen auch Lautten (Rare Music for the Large and Small Violins and Flutes). Published in Nurnberg, 1532; Second Edition, 1546, by H. Gerle. I think you can get a copy of this volume at the following address: William Reeves, Bookseller, 83 Charing Cross Road, London, England.

"I find the exercises recommended in various books on the bow very tedious practice, and consequently lose interest. I was wondering if you would give a list of violin solos where the bow plays an important part and thereby can enjoy the study of the bow?"—Vera Mahalsky, Milwaukee, Wisconsin.

Of solos devoted to particular forms of bowing, the most notable are: For spiccato, or jumping bow, The Moto Perpetuo, by Ries; for tremolo, use Le Tremolo, by De Beriot; for slow sustained beautiful tones, the Adagio, from Bach's E major Concerto; for staccato, Vieuxtemp's 1st Concerto.



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Then Came the "Strings"

(Continued from page 7)

ing ever written for the string bass. At first it provoked much criticism as being beyond the resources of the instrument, but Beethoven as usual had satisfied himself about what the contrabass was capable of. Other composers followed his lead, and before long such scoring was taken for granted and was played by the musicians without protest.

Other composers than Monteverde have contributed additional effects on the violin. Gluck in his "Armide" was the first composer to call for the use of the violin mute. Weber enriched the tapestry of violin playing by dividing the first violins so part of them played one strain while the rest played a counter strain. This practice was followed by composers after Weber, and Wagner takes the laurels in dividing the strings, in the second act of "Tristan and Isolde," where he has written fifteen separate parts for the violins. To Philidor goes the distinction of first writing harmonics for the violin when he included this effect in his opera "Tom Jones," written in 1765. . . .

The violin family had a little more prominent part in the birth of the oratorio. In 1600 Emilio del Cavaliere produced in Rome his celebrated first oratorio, bearing the prodigious name of "La Rappresentazione dell' Anima e Corpo." The violin used was called upon by Cavaliere to play in unison with the soprano voice. The viola da gamba, the only other member of the violin family found in this famous cast, joined in with a double-lyre, a harpsichord, a bass lute, and a couple of flutes.

The term orchestra is used very loosely when we apply it to such motley groups of instruments as the foregoing examples. In 1608, however, Monteverde, an opera composer of Venice, wrote an orchestra score for his opera "Orfeo," which called into service a rather presentable group of instruments. Among them were "two little French violins," two viola da gambas, ten tenor viols, two bass viols, besides two large guitars and a number of brass and woodwind instruments. This group is really the first which deserves the name of orchestra, and to Monteverde is usually given the honor of having founded the orchestra. . . .

Following Monteverde, composers and conductors gradually learned more about the use of the violin family. The story of this development is an interesting one of trial and error. Many experiments were tried and abandoned, but others became standard practice from then until to-

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day. As was true of all instruments, the violins were looked upon in the beginning as voices, to be used simply for singing, just as human voices. Gradually, however, the violins, along with the other instruments, were regarded as new vehicles of musical thought and were boldly experimented with in order to exploit their full possibilities. They became the famous "string quartet," consisting of first violin, second violin, viola, and contrabass. With the recognition of the place of the cello in this string choir, the violin family finally became the famous "string quintet" of the orchestra, consisting of the soprano first violin, the mezzo-soprano second violin, the alto viola, the tenor cello, and the bass contrabass. . . .

Besides sheer agility, the violin has a wealth of technique and effects which have made it the valuable instrument it is. In addition to tremolo and pizzicato, violinists learned to mute the violin by putting a small clip on the bridge, and music was marked "con sordino." Novel and useful effects were developed by bowing the strings with the wood part of the bow instead of with the hair, and music was marked "col legno." Bright, crisp effects were discovered by playing close to the bridge, and music was marked "sul ponticello." Two notes can be played together, and broken chords of four notes can be sounded, besides characteristic passages in which the notes alternate between the adjacent strings. Some of the most beautiful effects in music and colorings which cannot be duplicated on any other instrument are the delicate harmonics, produced by lightly touching the bowed strings at certain spots. Notes can be played "portamento" and "glissando" or can be separated by "staccato" or even bouncing bow, called "spiccato." Most of these effects are possible on the viola, but as the size of the instrument increases, some of these effects become too difficult or entirely impossible on the cello and string bass.

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Do You Want to Be Rich?

(Continued from page 10)

such foolishness! We purposely submitted a poor and impractical poem to determine the worth of the company. Imagine our disgust, when, a few days later, we received this second letter:

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We determined to investigate this particular type of business as thoroughly as possible. We secured additional information from the "American Society of Composers, Authors and Publishers," the "Metronome" magazine, the magazine "Cue," and other reliable sources.

We discovered that frequently these song-poem exploiters attempted to evade all unfavorable criticism by telling you to beware of the racketeers in the field. This, undoubtedly, is excellent advice, but too often given to eliminate suspicion and induce you to feel favorable toward the company issuing the warning. Be skeptical and cautious!

"There is no opportunity to sell a song-poem to a legitimate publisher until it has been set to music," say the song-poem companies. That is absolutely true. But, they offer for a supposedly small sum, to write music for your song-poem, trite, banal music. These melodies are written by supposedly famous men or women on the company's staff.

The United States government cannot subjugate this evil because the bad song-poem companies usually manage to stay just within the law. These racketeers mislead you through sugar-coated insinuations.

Legitimate publishers do not have to advertise for music nor do legitimate publishers make a practice of buying through song-poem agencies. There is little opportunity to sell a song-poem to a regular publisher through this media. These song-poem companies have less chance to sell to the publisher than you have yourself. Most publishers have their own competent staff writers. Publishers do not solicit amateurs. The average professional writer served a long apprenticeship before he became a staff writer. Hollywood has scores of prolific staff writers. Many times when you send your manuscripts to a good publisher or to the Hollywood studios, the music is returned to you immediately, unopened. Most publishers prefer not to deal with amateur writers because amateurs too often cause the publisher much grief, expense, and frequently legal trouble. This is not a criticism of the publisher. The publisher, in order to protect himself, must be cautious of inexperienced writers.

Don't trust the song-poem companies. They certainly cannot insure the road to fame and fortune for you. There are very few ways for you to gain recognition for your work. If sufficient interest is shown, I will develop that phase of the problem in a later issue of this publication.

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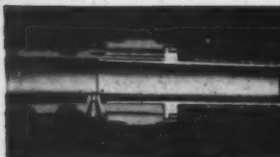
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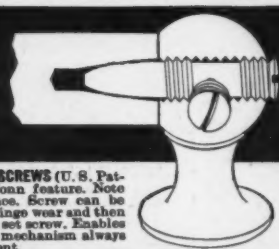
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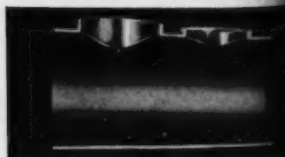
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